

TECHNOLOGY DEPT!

DEC 30 1942

DETROIT



The Inland Printer



Champion COMMANDOS of PAPER

*Scrap Your
Scrap*
★



BY day and by night the paper commandos from Champion mills make further raids into enemy territory. Pulp for explosives, waterproof papers for wrapping shells and munitions, food containers, army map paper, blackout paper . . . these are but a few of the discernible fighters that Champion provides. Champion also aids the war program by supplying printing and business papers for Government, and paper substitutes for certain critical materials. Each day of war intensifies the vital need for paper products for growing Army, Navy and Air Forces, and the industries that serve them.

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope
and Tablet Writing . . . 2,000,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

PRINTING, TOO, IS WAR MATERIAL



AT A North African port, American weapons are landed ready for action against the Axis. On the dock Army Supply Officers check off the shipment on *printed* forms.

In Washington, Selective Service officials make a change in draft regulations. To local boards throughout the country go thousands of *printed* directives announcing and interpreting the change.

In your own town, a manufacturer converts his plant to war production. To organize the new operation and keep it running smoothly, he relies on a system of *printed* forms.

Printing is essential war material. It's vital to the Army and the Navy in fighting the war. It's vital to Washington in directing the war. And it's vital to business men—*your* customers—in gearing their work to the war effort.

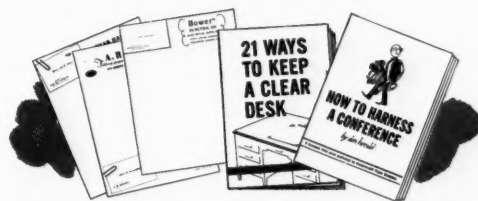
These customers of yours need printing to help them solve production problems. They need efficient printed forms to guide new and untrained workers . . . to lift the pressure of detail from busy executives . . . to speed the flow of war production. They need con-



ference forms to help turn decisions into action . . . distinctive letterheads for the letters which must more and more do the work of salesmen.

Whoever the customer, whatever his job, printing can help him work at wartime tempo. That is the message which Hamermill's advertising drives home month after month in *The Saturday Evening Post*, *Time* and other leading national magazines.

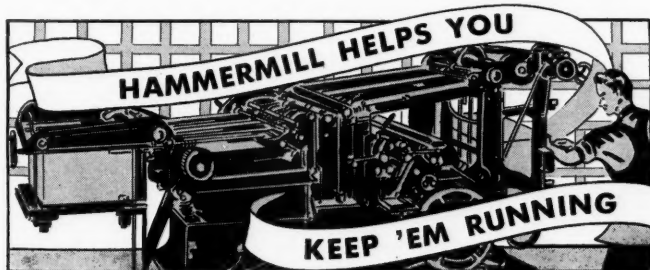
Go after the printing jobs this advertising helps create—jobs which you can sell today. Show your customer how printing can help him do better work. And clinch his orders with the Hamermill selling helps offered here.



"21 Ways to Keep a Clear Desk"—21 leads to sales. Illustrates time-saving forms for men in 6 different jobs.

"How to Harness a Conference." Shows special forms to help your customers plan, run, and follow through on business meetings.

New "Sales Contact" letterheads—an effective way to give sales letters the touch of a personal call.



Send for it!

Hamermill Paper Company,
Erie, Pa.

Please send me the sales helps checked below.
After I look them over, I'll tell you how many copies I need for presentation to my customers.

- ☐ "21 Ways to Keep a Clear Desk"
- ☐ "How to Harness a Conference"
- ☐ "Sales Contact" letterheads

Name.....

Position.....

(Please attach to your business letterhead)

**THROW YOUR SCRAP
INTO THE SCRAP**


IP-DE


No. 1 ENEMY OF GOOD PROOFS

faulty adjustment of form rollers probably causes more poor proofs than any other single factor. For many years every Vandercook Automatic Inking Proof Press has

been supplied with the Vandercook Nuway Roller Setting Gauge that permits the operator to set the rollers by sight rather than by feel.

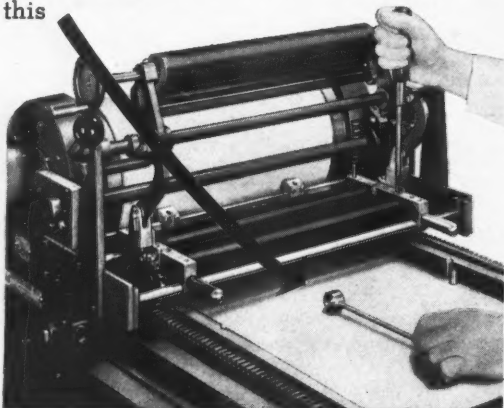
VANDERCOOK NUWAY ROLLER SETTING GAUGES

 Use this .918 Gauge for setting form rollers on Proof Presses that have beds that are NOT machined for proving forms on galleys.

 Use this .968 Gauge for setting form rollers on Proof Presses that have beds that ARE machined for proving forms on galleys. Be sure that the galley thickness bed plate is removed.

CORRECT ROLLER ADJUSTMENT

The form rollers should be adjusted so that a streak $\frac{3}{32}$ " wide is left on the Gauge when it is slid under the inked roller like this



Synthetic Rubber and Vulcanized Oil rollers are now extensively used on proof presses. As these rollers are accurately ground and perfectly concentric, they can be adjusted to a light contact.

In adjusting ordinary glue composition rollers, a heavier setting is necessary if rollers are not perfectly true and round.

Vandercook Nuway Roller Setting Gauges can be supplied for \$1.00 each, f. o. b. Chicago. Order .918 Gauges for Proof Presses that cannot be used with galleys and .968 Gauges for Proof Presses that will prove forms in galleys.

VANDERCOOK

PROOF PRESSES - BLOCK LEVELLERS - HACKER GAUGES

VANDERCOOK & SONS, Main Office and Plant, 900 N. Kilpatrick Ave., Chicago, Ill.
Eastern Branch: 216 East 45th Street, New York Canada: Sears Limited, Toronto

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SEASON'S GREETINGS



SEASON'S GREETINGS



INDEED, 'tis the times that have changed
—not the spirit—for *there will always be a Christmas!* In this spirit, we express our gratitude for having good friends such as you. When confidence and cooperation take on a deeper meaning in our lives, let us all be united and have but one purpose: *Victory ... in Forty-three!!!* Resolve to give...invest...and buy more War Bonds than ever...and hasten the return of peace on earth to all men of good will.

"IT'S THAT SLEIGHT DIFFERENCE!"

SLEIGHT METALLIC INK COMPANIES, Inc.

NEW YORK

CHICAGO

PHILADELPHIA

MILWAUKEE

WASHINGTON

KANSAS CITY

CLEVELAND

FORT WORTH

LOS ANGELES

What kind of Paper would you use for wrapping lard?

● That's an easy question for a man in the lard business.

He has known the answer for years. It's a paper that will do three things: withstand *grease*, withstand *water*, retard *rancidity*.

But if you're in some other business—all this might never occur to you.

And that's where we come in.

We know quite a bit about what paper can do and must do under many situations.

We also know quite a bit about mak-

ing paper that meets odd specifications, because we've been making a thousand miles of paper a day.

So if you have something to package—why not put your problem up to us?

Maybe we already have the paper you want. Maybe we'll have to develop it. Maybe it can't be done.

But in any case, we offer the resourceful thinking that's needed to find such things out.

Why not write us a letter and see what we can do?

Oxford Paper Company

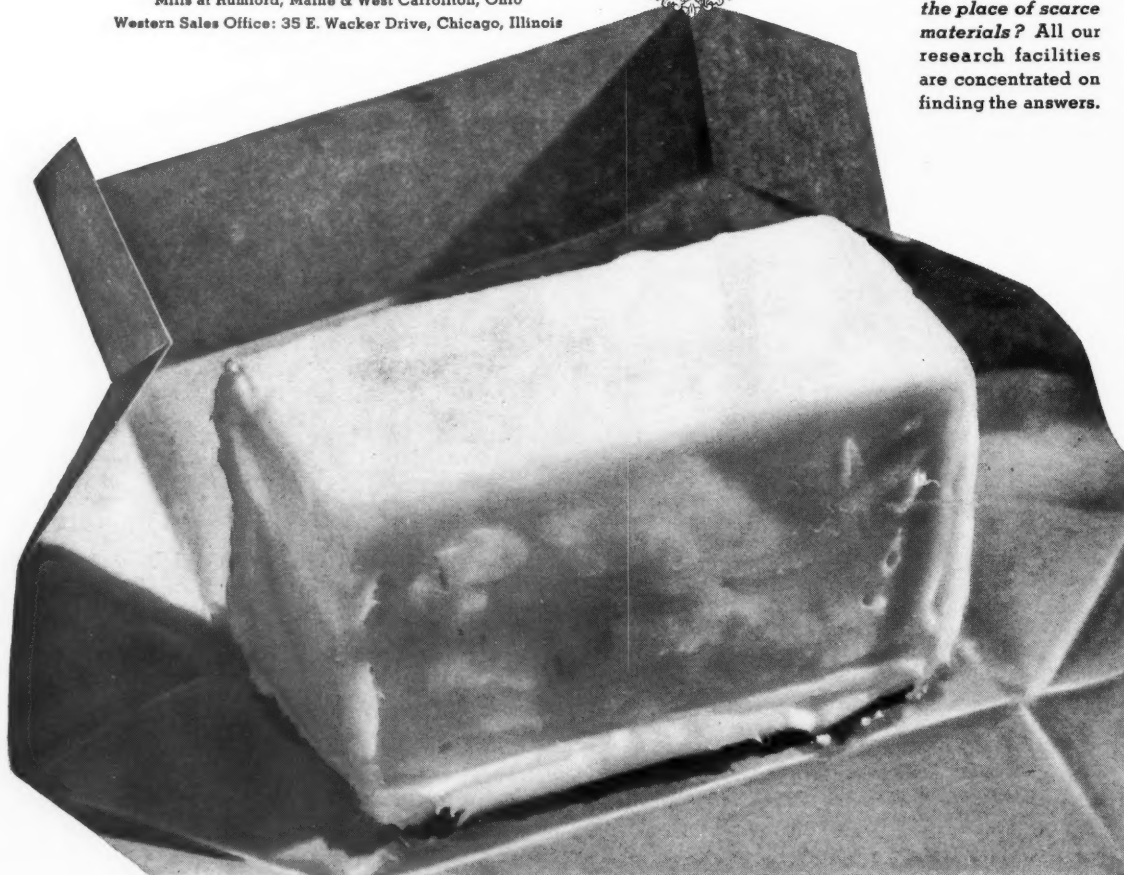
230 Park Avenue, New York, N.Y.

Mills at Rumford, Maine & West Carrollton, Ohio

Western Sales Office: 35 E. Wacker Drive, Chicago, Illinois



★ *Can paper take the place of scarce materials?* All our research facilities are concentrated on finding the answers.



PRECISION

is a "BUILT-IN" Monotype Feature

The accuracy in height-to-paper, in set size and point size, and in the fitting and alignment of characters, which is one of the distinguishing characteristics of type cast on the Monotype Typesetting Machine, is the result of careful design and manufacture of Monotype Molds and Matrices. Specifications which call for operations with a tolerance of only two ten-thousandths of an inch are carefully executed by skilled craftsmen with the aid of specially designed tools and machines. Monotype owners know that no products used in the composing room are equal in accuracy to the new type, rules, leads, slugs and metal furniture made on the Monotype.

In the manufacture of Monotypes and in the type and material they produce accuracy is not an accident. Precision is a built-in Monotype feature.



LANSTON MONOTYPE MACHINE COMPANY, Philadelphia



ESSENTIAL!

That's a word that war-time has brought into everybody's vocabulary. Just now we apply it mostly to guns and tanks, planes and ships. But remember it has its application to *your* business, too. Peace will come again. Human needs and desires will be just as numerous as they ever were; and they will be satisfied. That's the function of business. If you want the names of your business and your brands to be remembered, so

that your goods will find ready acceptance and you will not have to start from scratch once more, you must keep them before the public. Your printer is the one man who can help you. He can multiply your message by hundreds, by thousands, by millions, if need be. To stop advertising, to give up your printed promotion is the one sure way to become the forgotten man in the new world that eventually is to come.

BUCKEYE COVER · BECKETT COVER · OHIO COVER · BECKETT OFFSET
BECKETT OPAQUE · BUCKEYE TEXT · BECKETT TEXT · TWEED TEXT

THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, Since 1848

SHATTERING ALL TRADITIONS.....



More than a million tons of freight moved a mile every minute . . . 4 million soldiers carried an average of 1500 miles the past year . . . *this on top of their regular job is the remarkable accomplishment of America's Railway Systems.*

Surprising? Not at all!! For many years American Industry has been shattering traditions by developing ways of doing a better job faster and at less cost. Thus, in 1935, Consolidated produced coated printing paper so speedily and economically that its price could be reduced sensationally.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Enamel coated paper had formerly been so high-priced it was inevitable Consolidated Coated would startle the printing, publishing and advertising world. The first reaction was one of amazement. *Coated paper at uncoated prices had long been only a hope . . . then the seemingly impossible was accomplished.*

TODAY many of our finest magazines . . . with tremendous circulation and great merchandising appeal built by beautiful appearance and striking illustrations . . . *are printed on Consolidated Coated*; so are scores of trade and technical journals in which the details of complicated technical objects must be faithfully reproduced.

A list of important advertisers who have standardized on Consolidated Coated for their broadsides, catalogs, booklets and house organs reads like the "advertising 400 of America." Printers have found Consolidated Coated meets their customers' demands for quality with economy.

. . .

If you have never used Consolidated Coated, *we urge you to try it.* Stocked and sold by leading paper merchants throughout the country, one of the four famous brands is almost certain to solve your particular paper problem.



CONSOLIDATED WATER POWER & PAPER COMPANY

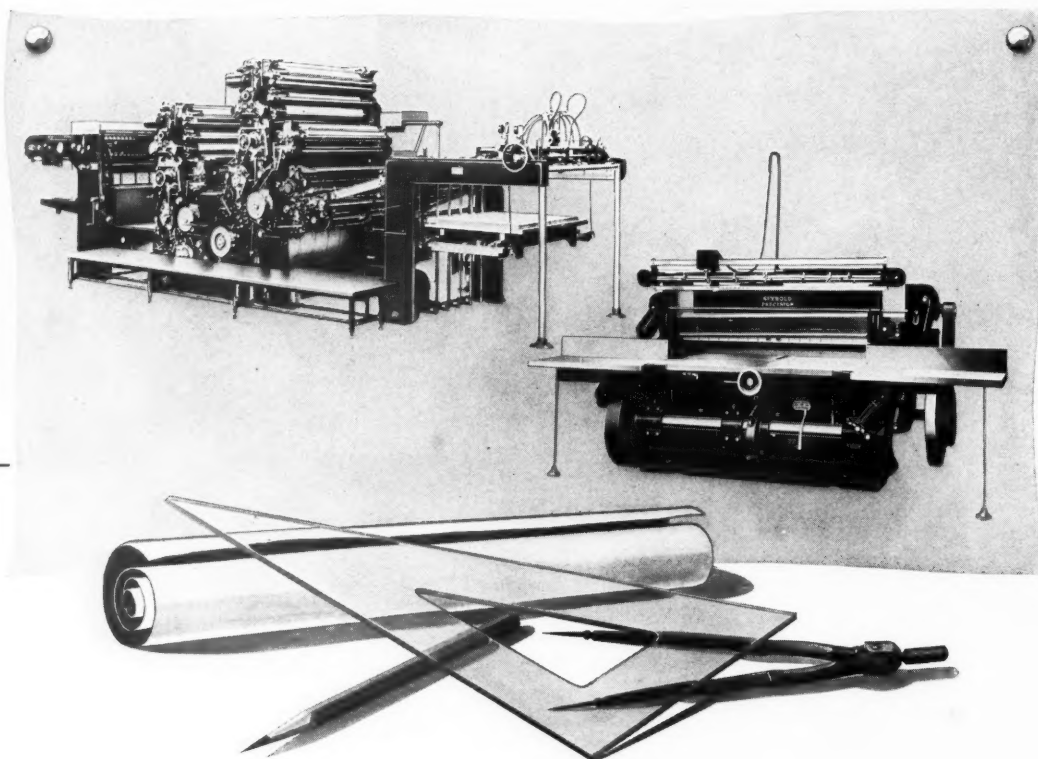
MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO

Four Modern Mills . . . All in Wisconsin

ENGINEERED BY THE SAME CODE OF

Precision Craftsmanship



The greatest advancement in the mechanics surrounding the printed word has taken place during the past twenty-five years. During this time our Engineering organization has established a continuous record of improvement, attaining finally in the production of both printing press and bindery equipment that realization of *precision* which is the highest honor in

craftsmanship and the greatest merit in performance. One code of constructive engineering thought governs all HARRIS-SEYBOLD-POTTER COMPANY products. Right now our entire production facilities are engaged in war work. But after victory we shall return stronger than ever to pick up the suspended task of regular service to the printers of America and of the world.

HARRIS • SEYBOLD • POTTER • COMPANY

HARRIS DIVISION

CLEVELAND, OHIO

MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS
AND GRAVURE PRINTING MACHINERY • • • • •

SEYBOLD DIVISION

DAYTON, OHIO

MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS



*Factory Forms, too,
must "Take It"*

PRODUCTION lines need production forms. And production forms need ADIRONDACK BOND. With its six colors and white, it's just what the doctor ordered—a versatile, economical, water-marked, 100% sulphite bond paper. ADIRONDACK BOND can "take it"—printed, typed, or written. It's available from your nearest merchant in stock sizes and weights.

ADIRONDACK BOND

A Product of

INTERNATIONAL PAPER COMPANY

220 EAST 42ND ST.



NEW YORK, N.Y.

PAPERS FOR PRINTING AND CONVERTING

Companion Papers

INTERNATIONAL MIMED SCRIPT
Ideal for mimeo work

INTERNATIONAL DUPLICATOR
*More copies, clear reproduction,
in gelatin or spirit process.*

BEESSWING MANIFOLD
*Strong, light-weight, water-marked
manifold paper.*

ADIRONDACK LEDGER
*Economical, strong, water-marked
ledger sheet; for accounting and
records.*

SPRINGHILL
Tag—Index—Bristol

THOUGHTFUL PLANNING IS A SERVICE TO THE NATION

The



CLEVELAND MODEL "DOUBLE-M"

Maximum Right Angle 28 x 44"
Maximum Parallel . 28 x 58"
Minimum Sheet . . . 5 x 7"
Eleven Fold Plates

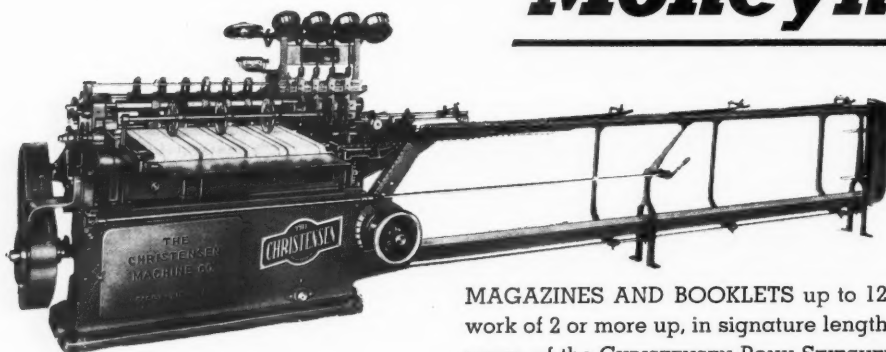
The CLEVELAND "DOUBLE-M" folds:
16 Pages, 3 r. a. up to 11 x 14" page size.
32 Pages, 4 r. a. up to 7 x 11" page size.
2-up Covers or 4-page Inserts up to 11 x 14" page size.
8 Pages 2-up up to 11 x 14" page size.

Folds the same impositions as your Dexter Jobbers.

In addition to this magazine folding, the "DOUBLE-M" makes the hundreds of folds in parallels, right angles, or combinations of right angle and parallel folds used for direct mail, booklet, map, and other types of folding.

High Speed—50% faster than the old Model "B"

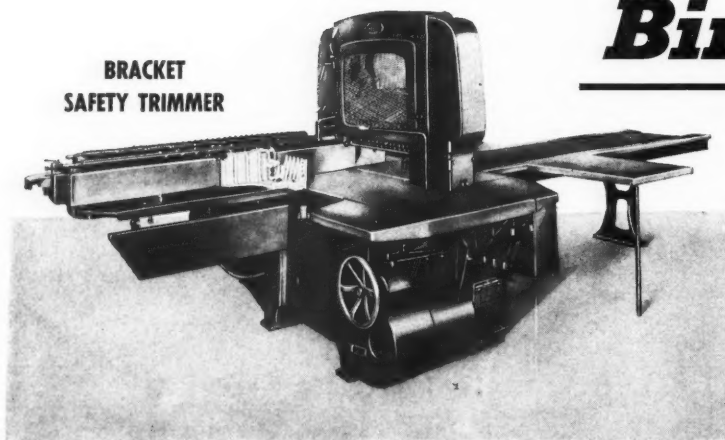
Money-making



**CHRISTENSEN MULTIPLE
HEAD GATHERING
AND STITCHING MACHINE**

MAGAZINES AND BOOKLETS up to 12 x 18" page size, and gang work of 2 or more up, in signature lengths up to 27" come within the range of the CHRISTENSEN PONY STITCHER. Drives two, three, or four stitches at each operation at speeds up to 9,000 operations per hour. Easily keeps up with folder output.

**BRACKET
SAFETY TRIMMER**



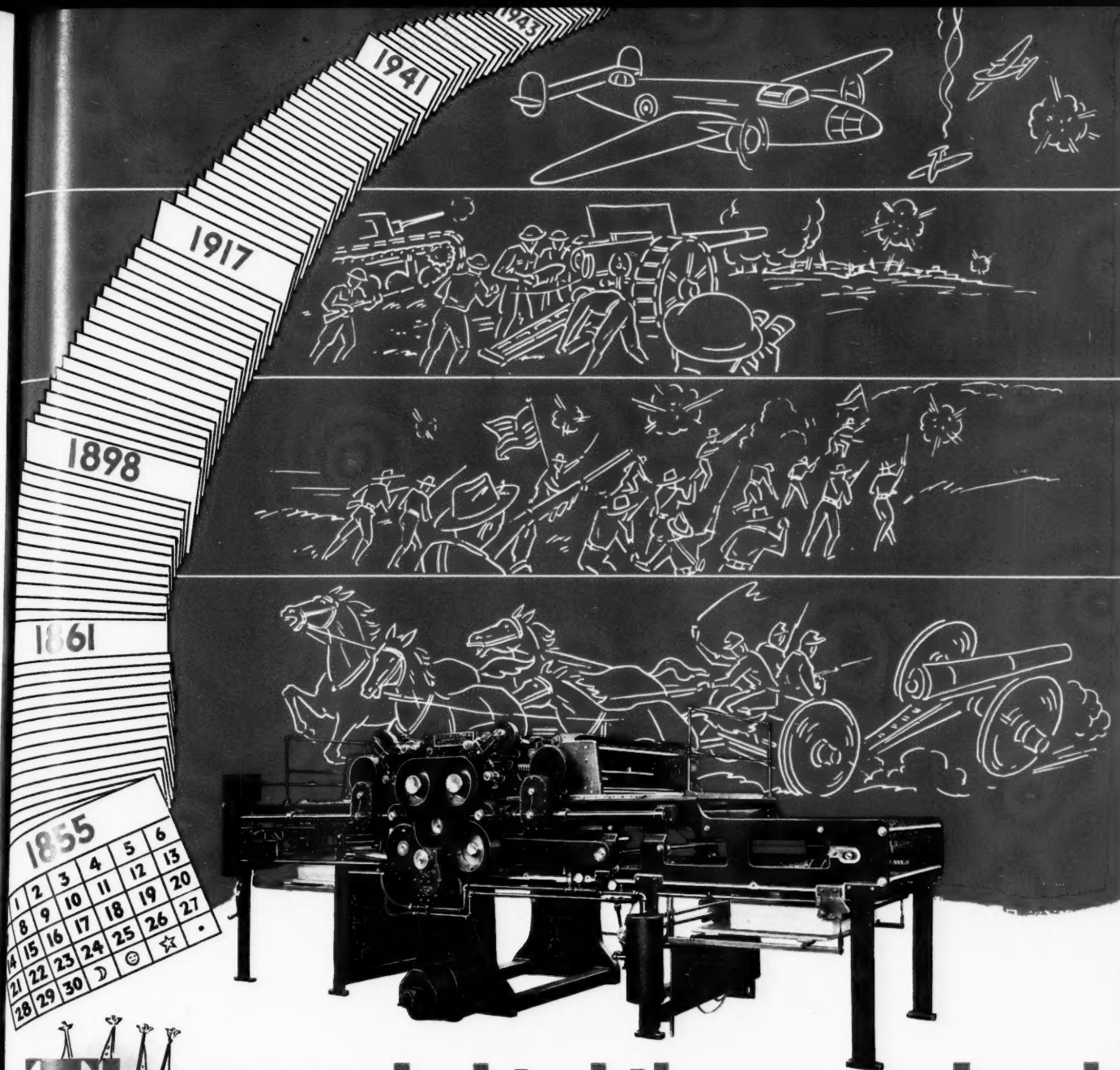
Bindery Trio

MAGAZINES printed one-up and trimmed three sides, gang work stitched two or more up, cutting and trimming of flat work, label cutting, and similar work, all can be performed at unusually high production, and with the greatest uniformity and accuracy on the BRACKET TRIMMER. Banding and wrapping done at the machine reduces stock handling and trucking.

These three high production machines in your bindery will do your work conveniently, economically, and at highest speeds. Ask for literature on any one or all three. Deliveries, of course, are subject to wartime restrictions.

DEXTER FOLDER COMPANY
Pearl River, New York

New York • Chicago • Cleveland
Philadelphia • Boston • Atlanta
San Francisco • Los Angeles • Seattle



The years behind the years ahead

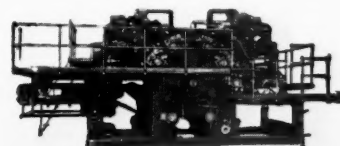
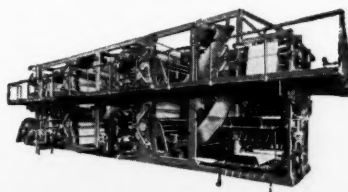
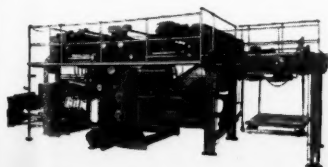
Looking back over 88 years of continued American business experience Cottrell can review the distressed times of four former major wars, from '61 to '18—can visualize the intervening periods of peace, with their resulting progressive achievements—can forecast a future new era of invention and development, resulting in continued progress of printing and publishing.

But first this war must be won—and Cottrell has enlisted its entire equipment and personnel to this end. When

victory and peace are obtained, then Cottrell will again return to the manufacture of ever finer high-speed roll feed and sheet feed, black and multi-color presses.

C. B. COTTRELL & SONS CO. Westerly, R. I.

New York: 25 East 26th Street • Chicago: Daily News Bldg., 400 West Madison Street • Claybourn Division: 3713 North Humboldt Ave., Milwaukee, Wisc. Smyth-Horne Ltd., Chipstead, Surrey, England.





The Most Essential ITEM!

In business stationery the letterhead leads all other pieces. It is a business tool that is always indispensable to you and your customers. This need . . . this importance deserves your most exacting efforts in producing letterheads—appropriate design . . . choice typography . . . careful press work and, *always* a good paper. For better letterhead work use a *Masterline* rag-content paper and assure yourself of customer-esteem. The *Masterline* Family of rag-content business papers offers you a complete and practical selection of Bonds, Ledgers and Onion Skins—papers for every business use. Ask your *Masterline* distributor or write us for information.



FOX RIVER PAPER CORPORATION
APPLETON, WISCONSIN

Keeping in Touch

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION • DECEMBER, 1942

WAR BRINGS NEW MATERIALS

Replacement Needs Have Developed Excellent Products

Shortages of raw materials brought about by the war and the necessary limitation orders placed upon these supplies has stimulated the development of new products. In some cases these replacement materials are better than the old ones. Again Yankee ingenuity has met the challenge of war and the research chemist has demonstrated his resourcefulness.

Chrome Yellow and Chrome Green

By reformulation and the use of hitherto little used pigments such as benzidine the supply of chrome yellow and chrome green has been and still is sufficient to meet all present needs. Excellent alternate materials have been developed for wood oils such as tung. It is no longer necessary to use alkyd and phenolic resins to produce excellent gloss inks and non-scratch inks.

Last February we said "Under the stimulus of a war economy, research often finds that the essential material can be replaced by a new material which does the job better. Already in this war, certain 'indispensable' ink ingredients have turned out to be not so indispensable after all." This prophecy has come true.

No Other Halftone Black Like This

IPI Laboratories have developed a new black which not only equals the non-scratch characteristics of the famous HOLDFAST inks, but in addition prints as cleanly as the better linseed oil inks.

HOLDFAST-extra uses new ingredients still relatively abundant and employs no restricted resins needed in war production. It prints sharply and cleanly.

Tannic Acid Out! Shellac Scarce!

No more tannic acid! Shellac scarce.

However, IPI Anilox dyestuff inks are not dependent upon tannic acid for their water-proofness or resistance to wax bleeding. They represent a radically new development in dyestuff ink formulation in which the dyestuff ingredients are combined with IPI synthetics under carefully controlled conditions.

Prize Winners in Latin-American Contest



Adalsinda Fernandez, 1st prize winner Jose Angel Conchello D., 2nd prize winner

Adalsinda Fernandez, an 18-year-old high school student from Los Arabos, Matanzas, Cuba, is the top prize winner in the first Latin-American Essay Contest sponsored by International Printing Ink, in cooperation with the National Graphic Arts Education Association. The essay topic was "Printing and American Defense." The first prize is a trip to the United States and a week's stay in New York City. Miss Fernandez, the daughter of a Cuban mining engineer, attends the "Spanish American" School of Matanzas, where she also tutors in English. She is a correspondence student in English of the Engineering and Science Institute of Chicago.

Second prize was awarded to Jose Angel Conchello D., second year law student at the University of Nuevo Leon, Monterrey, Mexico. Seventeen Latin-American countries were represented in the Contest and twenty-one cash prizes were awarded.

Judges who chose winners were: Harry Gage, Mergenthaler Linotype Co., chairman; William L. Chenery, editor *Collier's*; Don Francisco, Office of the Coordinator of Inter-American Affairs; Henry R. Luce, editor *Time and Life*; and De Witt Wallace, editor *Reader's Digest*.

In returning his selections Harry L. Gage said: "I am sure that you have substantially contributed to the good neighbor movement and have given a further lift to the cause of printing education in all the Americas." Plans are now being formulated for next year's contest.

Because IPI Anilox dyestuff inks use no tannic acid and no shellac their cost will compare favorably with the aniline inks you are now using. In addition to equaling conventional dyestuff aniline inks, they are equal or better in lightfastness, water-proofness and resistance to bleeding in wax, give excellent performance on the press, exceptional mileage. Anilox inks do not attack the inking rollers or plates.

Everyday Inks Still Perform

Printers have told us that IPI Everyday Inks still do much more than they expect. In thousands of pressrooms, especially on automatic presses, they have demonstrated their performance. Moderate in price, Everyday inks are made today under the same controls as before.

For further information on these new products, write to International Printing Ink, 75 Varick St., New York, N. Y.



ADENA HALFTONE OFFSET

● In the spotlight for beauty, endurance, consistent results even in the face of difficult pressroom conditions.

Why bother trying to find something else "just as good?" There's sure to be a call again and again for ADENA HALFTONE OFFSET.

Dull or gloss . . . midway between enamel and regular offset.

GREETING CARD PAPETERIE

Embossed and Decorated



Save money
by shipping
via Miami
Valley
Shippers' Assn.



CHILICOTHE PAPERS

A BUY-WORD
FOR HIGH-GRADE

THE CHILICOTHE PAPER CO.

Chillicothe, Ohio

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS



The Art of SPACING

By Samuel A. Bartels

The why and wherefore of correct spacing for title pages, straight matter, advertisements. 110 pages; illustrated.

Price: \$1.75

The Inland Printer
CHICAGO

MEAD papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; Arnold-Roberts; John Carter & Co.; Green & Low; Henry Lindenmeyr & Sons; Storrs & Bement Co.; Whitney-Anderson.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglades Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; C. P. Lesh; Crescent Paper Co.
IOWA.: Carpenter Paper Co.
KAN.: Central-Topeka.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: Arnold-Roberts; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Mill Brand Papers, Inc.; Paper House of N. E.; Storrs & Bement Co.; Percy D. Wells; Whitney-Anderson. ●
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
MO.: Acme Paper Co.; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.
NEB.: Carpenter Paper Co.; Western Newspaper Union; Western Paper Co.
N.I.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold Card & Paper Co.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cincinnati Cordage; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co.; Fraser Paper Co.; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: Arnold-Roberts Co.; John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.; Graham Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Roanoke Paper Co.; B. W. Wilson.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co.; Tacoma Paper & Stationery Co.; Zellerbach.
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

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"REPORT FOR SERVICE IN THE ARMED FORCES"

Only God can make a tree, but only man can fell it, haul it to the mill, and process it into pulp for the making of paper. The long arm of the manpower emergency is reaching into all industries. From timber line to mill, the paper industry is no exception.

War has first call . . . on men, on materials, on transportation, on products, on supply. But the output of American mills is vast—the resourcefulness of their operators has always been equal to the grimmest challenge.

There will be no false shortage of paper as in the summer of 1941. And if a shortage is true, it will be Government controlled—with

paper enough for all essential uses, including essential advertising and essential information.

"Paper Makers to America" will continue to produce its diversified line of Mead, Dill & Collins, and Wheelwright papers for every printed use . . . will continue to support its nation-wide network of informed merchants with consistent advertising. How will the country be served if business and industry neglect their own good will? There is no substitute for solvency as a source of paying for the war, and money makes the mare go . . . even the horses of war.

Offering a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond, Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White, Printflex, Canterbury Text, and De & Se Tints.



SALES OFFICES

THE MEAD SALES COMPANY
DILL & COLLINS INC.
WHEELWRIGHT PAPERS, INC.
230 PARK AVENUE, NEW YORK CITY

New York
Chicago

Philadelphia
Dayton

Boston
Kingsport

If you haven't seen the new Demonstration Portfolio of MEAD BOND, "The Bond of American Business," write today for your free copy.

THE MEAD CORPORATION



And especially for the printer, publisher, stationery, and office supply dealers—The Carbonized Paper Company's "Multi-Profit Plan" has been worked out. A workable plan for regaining volume lost due to conditions now existing in the advertising and specialty fields.

Here is a line specifically designed for every type of business you call on. Comprehensive enough to fill every need. Unique in that its products begin where your production facilities stop. Requires no investment—no added overhead expense—no additional help.

SALESBOOKS, MANIFOLD BOOKS, GUEST CHECKS

Manufactured and promptly shipped under your imprint and label. You do the invoicing, meet all legitimate competition with standard prices which pay regulation salesmen's commissions, make sure excellent profits, and constant repeat business.

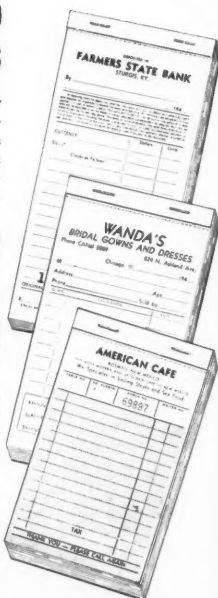
GREATER DISCOUNTS FASTER DELIVERY

Liberal Discounts make possible regulation Salesman's Commissions, good profits and assure repeat business. High speed, modern equipment assures prompt and satisfactory delivery.

Free design and quotation service without obligation. Simplified schedules enable you to price most products.



DEALERSHIP
DETAILS
ON REQUEST



CARBONIZED PAPER CO.
LINCOLN, NEBRASKA
MANUFACTURERS FOR THE WHOLESALE TRADE

AMERICAN BLUE BOY



5 WHEEL BLUE BOY
MODEL 5

9.90

6 WHEEL BLUE BOY
MODEL 6

11.90

FOR
BANG-UP
JOBS AND
AUTOMATIC
PRECISION **"BLUED LIKE A GUN!"**



AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

Up-to-date SILK SCREEN Methods

Improve your results with the many tips on latest methods, equipment and materials given in this New 2nd Edition of

Biegeleisen and Busenbark's

SILK SCREEN PRINTING PROCESS JUST OUT

206 pages, 90 illustrations, \$2.75—A complete, detailed, up-to-date minute manual of silk screen printing, telling how to perform every step in all types of work, from simple one-color cards, to textile decorating, glass etching, and printing on unusual materials.

Order from THE INLAND PRINTER, 309 W. Jackson, Chicago

"A Practical Touch System,"—Harding Increases Operators' Value

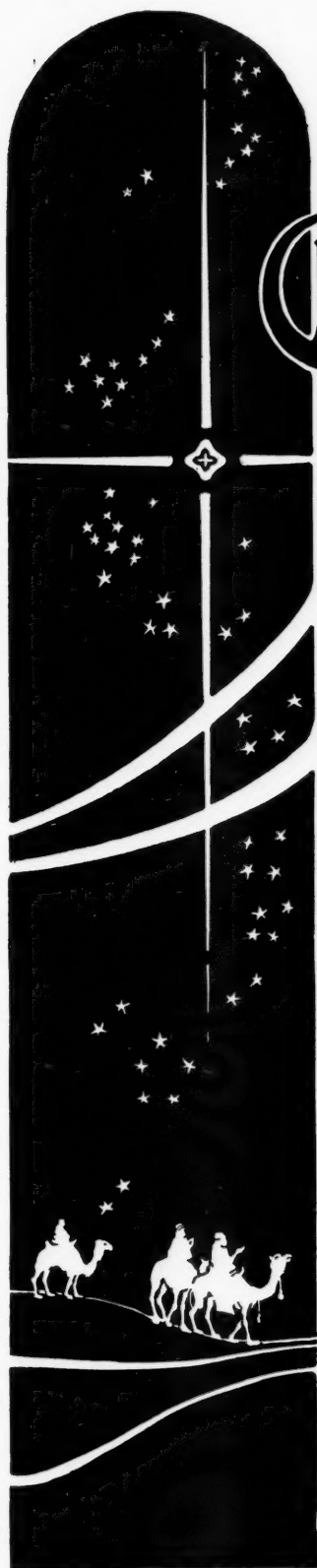
An employer located in a Chicago suburb writes:



\$2.25 FOR
THE
FULL COURSE

"With Chicago so near, one would think it easy to get the kind of operators we want, but we have found our best assurance is to choose men who learned by the Harding system. The last three operators studied your course."

THE INLAND PRINTER BOOK DEPT.



Christmas Greetings

*Long years ago, from parts afar,
Wise men followed a brilliant star.
O'er desert sands it led the way
To Him who in a manger lay.*

*They brought with them their gifts of gold,
The story of His birth they told,
And spread the tidings far and near,
That world old message of good cheer.*

*Though centuries have passed since then,
We've kept the faith of those wise men—
And hope that with all may abide
A lasting peace this Christmastide.*

BINGHAM BROTHERS COMPANY
NEW YORK PHILADELPHIA ROCHESTER
BALTIMORE

Inspiration for You

From the Soul of John Paul Jones



Printers of America! This insert, with copy exactly as shown here, will appear in the January, 1943, issues of a group of advertising magazines. Your Westvaco Distributor will, upon request, send you a supply of the current issue of "Westvaco Inspirations for Printers, No. 138," in order that you may be able to forward copies, without delay, to those who ask for them.

West Virginia Pulp and Paper Company
New York, Chicago, Philadelphia, San Francisco



"America at War" by Anton Otto Fischer

WESTVACO Inspirations for Printers 138



*May the Spirit of this
Christmas*

*hasten the day for
Peace..Freedom and
Good Will to all men..*

*Superior Engraving Co.
Chicago*

"RUBBER BANDS" • WAR STYLE



Been wondering what to do when you can't get rubber bands? Here's a solution that really works... U.S.E.'s new string-and-button tie. It's practical—goes on and comes off in a split-second, and keeps sheafs of papers, envelopes and small packets ship-shape.

Your regular customers will see a thousand-and-one uses for this really handy little device... just as many uses, in fact, as you'll find for it around your own shop!

U.S.E. String-Ties come neatly boxed in slotted rolls of 250... tear them off as you need them. Order them from your regular paper merchant now... remember that he's also ready to supply you as always with guaranteed U.S.E. quality Envelopes for every purpose.



UNITED STATES ENVELOPE COMPANY
Springfield, Massachusetts

12 Manufacturing Divisions 5 Sales-Service Offices

U.S.E. envelopes

ENVELOPES — ESSENTIAL COURIERS IN WAR AND PEACE

Please Mention THE INLAND PRINTER When Writing These Advertisers





It Takes a Lot of Printing to Run a War!

The armed forces, government agencies and prime contractors must have official forms, bulletins, labels, and questionnaire blanks to conduct the business of winning the war... the people need newspapers and magazines to keep them informed... the war industries require trade journals, literature, and books to disseminate technical information.

It's all essential—all vital to Victory... and it gives printing an important part in the war—a job to be done with speed and efficiency.

No matter what **your** part may be, make sure that your equipment is kept in the best possible condition—clean... well lubricated...

and properly adjusted. Our part is to help you keep your plant mechanically fit for wartime duty... and we are prepared to furnish needed replacement parts and essential equipment, up to the limits of emergency regulations.



THE CHALLENGE MACHINERY CO.

Main Office and Factory:
GRAND HAVEN, MICH.



Eastern Sales Office:
50 Church Street, NEW YORK



... stands for Zest

Keen enjoyment of work

Smooth sailing with KIMBLES

Where no troubles lurk.

Motors by KIMBLE

Distributed by AMERICAN TYPE FOUNDERS

Branches and Sales Agents in 25 Cities

New System

LINOTYPE

By: B. N. Fryer

Operating Handbook

Become a fast, clean, touch-system Linotype operator with minimum training. Use this new course written by former operator and instructor. Easy to understand. All that learners and teachers want in a practical course on operating, care of the machine, mechanical details, hints on modern composition and shop practice. Eight handy sections in slipcase. Furnishes extra knowledge that brings pay boosts.

ORDER DIRECT FROM THE AUTHOR:

B. N. FRYER, NEWSPAPER NEWS, WARWICK
BLDG., SYDNEY, N.S.W., AUSTRALIA at price of

12/6

OR FROM

THE INLAND PRINTER • CHICAGO

\$2

FISHING FOR IDEAS?



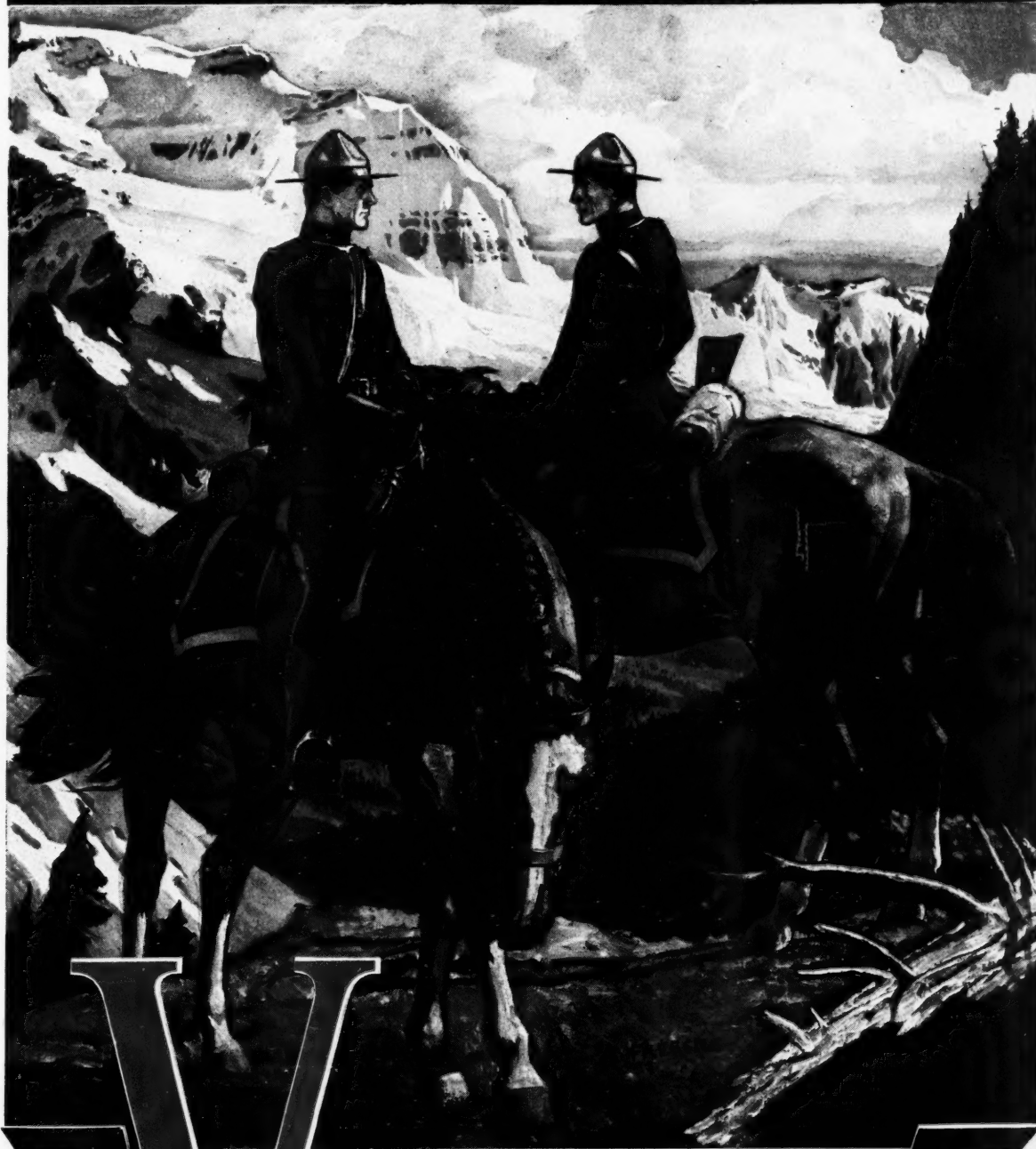
Use only tested
ideas in "I.P."
—pull in more
orders! A cent
a day brings it.

Since 1883, master printers and craftsmen in more than fifty countries of the world have relied on this business and technical publication as a dependable source of inspiration and help.

THE INLAND PRINTER

309 West Jackson Blvd., Chicago

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



VICTORY War Quality PAPERS

Advertising and Printing have a big job to do in promoting Government aims. The Nation's leaders recognize the fact and have so expressed themselves. Every business should avail itself of its patriotic duty to inform and educate. Help strengthen America with the cooperation of morale-building, business-stimulating printing.

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA, U. S. A.

For Index to Advertisers This Month, See "Classified Buyers' Guide"—Page 90

**Payment
for
A Privilege**





Some men are called soon to the colors; others go later on. Some will remain at home to operate the machines that produce the arms

cision machine manufacture, Miehle was called early "to the colors." Long before Pearl Harbor, this company was manufacturing large quantities of ordnance for the U.S. Navy. In fact it is one of the first fourteen American

Industrial Concerns to receive the famous Navy "E" award for "outstanding performance in the production of naval ordnance matériel."

without which the bravest men in the world would be as chaff before the monster steel machines that wage war today. Some are given great responsibility; others very little. To each in the measure of his ability duty is assigned.

But whatever is asked, of individual or corporation alike, it should be given fully and without stint or hesitation. This is the payment every American owes for the privilege of living and being a citizen in this free, happy, and prosperous country.

With its known facilities for pre-

Since March of 1942, its facilities have been devoted almost 100% to the war effort. Very likely we shall not manufacture another Miehle press until the war is over. Very likely we shall not be able to maintain the same intimate relations with printer friends the country over. Whatever happens, we know that these same printer friends will understand why . . . for there is not one among them who, when the time comes, will not serve his country just as faithfully, unstintingly and wholeheartedly.

MIEHLE PRINTING PRESS & MFG. CO., Chicago, Illinois

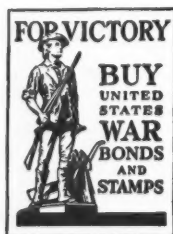


Official U. S. Navy Photograph

Survival OF THE FITTEST!



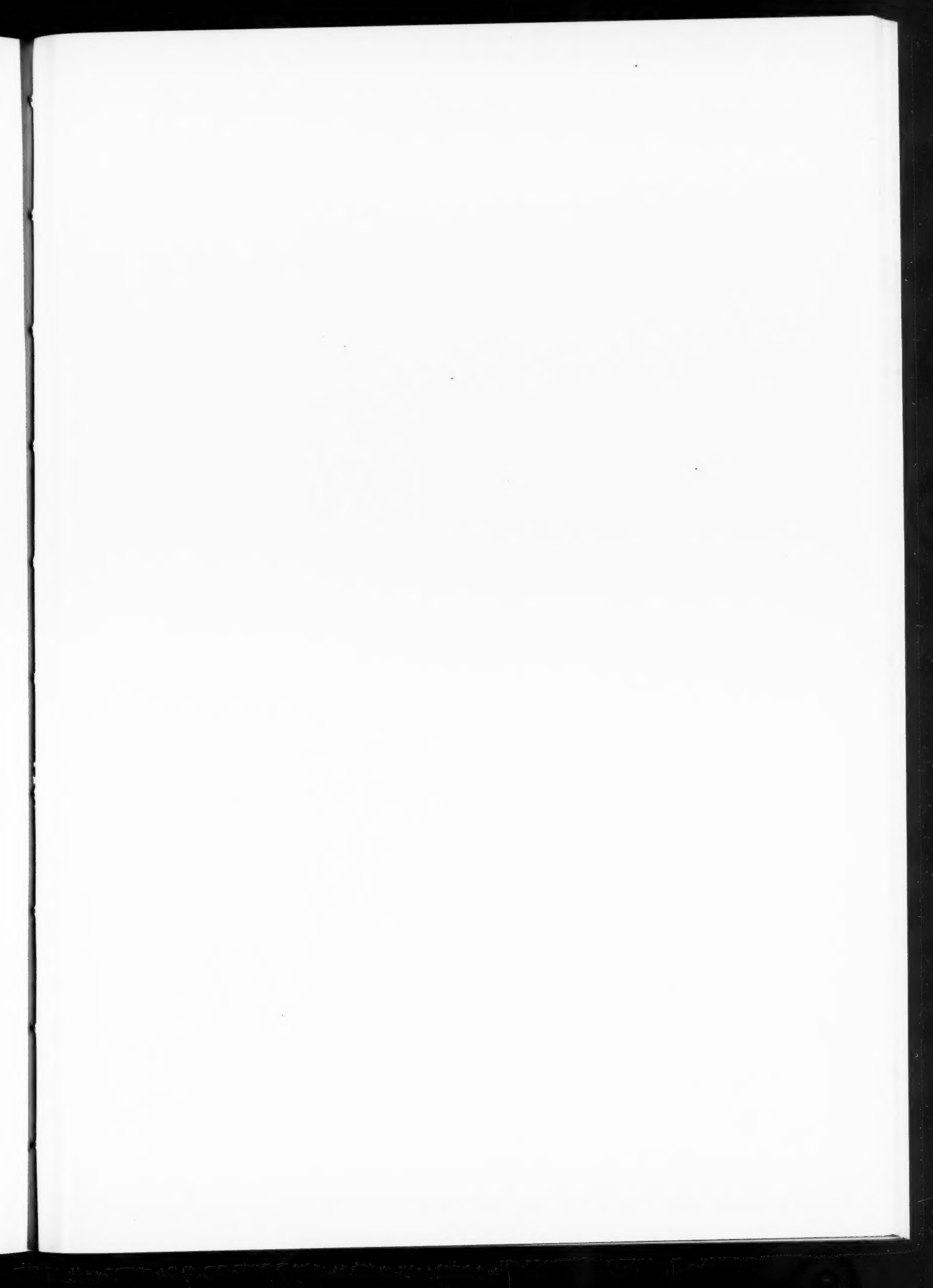
In composing-rooms, as among nations, it's a case of the survival of the fittest. The equipment that is intelligently cared for will give good account of itself. To be of assistance to Press production men our Linotype Production Engineers are helping in maintenance problems—through counsel and cooperation.

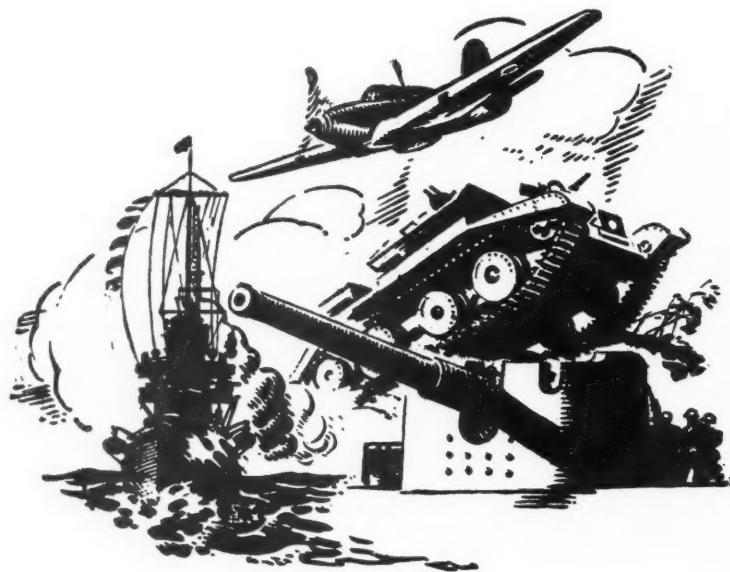


The Linotype Life Extension Series of booklets—free for the asking—have been found especially helpful in the care and maintenance of Linotype equipment. There are five of these useful booklets. If your set is incomplete send for them.

Linotype Garamond Bold No. 3 Series







LIFE THAT IS
WORTH LIVING
IS WORTH
FIGHTING FOR

The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.
Published monthly by TradePress Publishing Corporation, Chicago. ★ J. L. Frazier, Editor

DECEMBER, 1942

Will Printing be Concentrated?

WHEN IT BEGAN TO BE APPARENT to the men in charge of our war production that materials, manpower, transportation, power, and certain other elements used in industry were becoming more critical as time passed, they began looking around for steps to take to ease this situation.

Eliminate Non-Essentials

Naturally, the first remedy that popped into their heads was: cut down on non-essential civilian production. But—where to begin?

They knew which industries used the greatest quantities of the most critical materials. They knew what plants employed the greatest numbers of skilled workers needed in the production of munitions, so they clamped down on the automobile industry, and certain other industries, and converted those plants and materials to war production.

Having eliminated the worst of the bottle-necks, the rest of the plan wasn't such a simple matter. There was a further need for materials and manpower, and there was still a great amount of non-essential civilian production going on.

Might Wreck National Economy

But it wouldn't be a good thing for the national economy to wreck entire industries without giving some thought to preserving their skeletons for peacetime rebuilding.

Right at that point concentration came in. Concentration of industry, in a few words, means cutting out all non-essential portions of an industry's production and concentrating the essential portions of that production into a few favorably situated nucleus plants.

Indications are that the industry will have to make adjustments in the future. How can printers make those adjustments? Here are suggestions and experiences of others

By Harold R. Wallace

In England, this plan of concentration was forced upon industry shortly after the outbreak of the war in 1939.

Their problem was somewhat different from ours. With droves of Nazi submarines lurking all around the British Isles, sinking hundreds of thousands of tons of shipping every month—much of it raw materials—the chief problem there was a shortage of transportation.

For that reason, they had to make use of every bit of material that could be salvaged—use it over and over again, and make it go as far as possible.

Printing Was Curtailed

Which meant that the printing industry, along with other non-essential industries, had to suffer. Supplies of paper were reduced until London daily papers carried only four or eight pages. Number of colors permitted on any advertising piece was limited to two.

But those curtailments were not enough. As time passed and materials became scarcer, along with manpower, it became necessary to

concentrate what little printing was being done in a few plants equipped to handle it.

They worked out five different plans, each of which was designed to enable the industry to perform voluntary concentration within itself to take care of the problem. Only in case an industry was unable to agree on a plan of concentration did the Government step in and direct the program.

Two Plans Considered

Of these five main British plans, the two which are of particular interest to us in this country are known as "pooling" and "levy and compensation."

Under the pooling arrangement, all firms in the industry continue to share in the profits of the firms permitted to continue operating.

Under the levy and compensation plan, a few nucleus firms are allowed to operate, these firms taking over the entire business of the industry and paying a fixed amount to other firms formerly active in the field.

Canada's Problem Was Manpower

In Canada the big problem was manpower. Some months ago, industries engaged in any production which could possibly be classed as non-essential were asked to submit plans for curtailment and concentration of their operations in nucleus plants, so that all available manpower would be drafted for more essential war work.

These industry plans must answer the question: "What would your industry do if you had to release manpower?" When industry representatives ask the question of

★ The signed articles published in *The Inland Printer* reflect the opinions of the authors and not necessarily the viewpoint of the editor and the publisher.

how much of its manpower may be drafted, the official answer is: "100 per cent."

With all of these plans and regulations being made in England and Canada, it is interesting to note the developments along those lines here in our own country.

Printers Weren't Worried

The reaction after Pearl Harbor seemed to be that the various shrinkages in our industry would tend to balance themselves. A loss in volume would be met by the drafting of manpower for the armed services and the war industries. A lack of materials would be balanced by the loss in volume, and so on.

As the Japs overran the southwest Pacific and the Malay Peninsula, however, and supplies of rubber and tin began to suffer, we began to have our doubts.

Estimates of the number of men to be drafted into the armed services went higher, and figures of materials needed in war production went sky-high. Bottle-necks showed up, and many men in the industry began to realize that the loss in volume of printing wasn't keeping step with the coming shortages of manpower and materials.

The closing down of certain types of industries caused some printing plants in those localities to go bankrupt or to suspend operations, and the process of shrinkage had begun.

Certain far-seeing printing executives began to realize that the industry was up against the problem of taking measures in order to survive the emergency.

A few plants which were not large enough to handle any Government printing began to run into situations where they found that they must either consolidate with other plants or go out of business.

What Plans are Suggested

What have these printers done to meet the emergency?

They have followed a number of different plans. Some of them have frankly admitted that they couldn't make a go of it under wartime conditions, and closed their doors.

Others have believed that their best bet is to "retire to new defensive positions previously prepared," as the Nazis would have it.

A third group has decided to join forces with competitors and gain strength by consolidation.

It is interesting to note the individual reactions of these various types of printers. A great majority of those printers we have talked to in the recent past seem to feel that consolidation is just what the doctor ordered—for the other fellow.

At a meeting of the North Side Printers Guild in Chicago, in October, the subject of concentration and consolidation came up for discussion, and there were loud cries from all sides that voluntary concentration would be very difficult to accomplish through consolidation, because each printer wants more than anything else to preserve his individuality.

These Printers Affected

This group is composed of representatives of fairly small plants, a section of the industry that would probably be affected more directly by concentration than any other group of printers.

Harry V. Duffy, chairman of the Duration Merger Committee of the Typothetae of Philadelphia, reports that all of the printers meeting with him regarding the possibility of duration mergers have been interested only in having other printers join them. Not one applicant has appeared who wishes to consolidate his business with that of another plant.

Beatty Studies Concentration

S. F. Beatty, secretary and general manager of the Graphic Arts Association of Illinois, has been giving particular attention to this concentration matter, and has arrived at the conclusion that the printing industry can work out a voluntary plan of operation that will be mutually satisfactory to the Government and to the employer.

"It will require sacrifices and a great spirit of coöperation on the part of all of us, but we can work it out," he said.

When asked if his study of the situation had revealed any angles that might be of interest to the average printer, Mr. Beatty said:

"In my investigation regarding the possibilities of successful concentration of the industry, I ran onto a number of situations which lead me to make a suggestion that may help solve the problem of an individual printer.

"In the past, a great many mergers have been accomplished, but

in most cases they were gone into because one plant was in need of more equipment, or the volume of business controlled was attractive. Rarely did one plant pay any great attention to the employees in the second plant which was a party to the consolidation.

Consolidate for Manpower

"Now, with the manpower situation so desperate, I might make the suggestion that large plants would do well to investigate the possibilities of giving smaller owners attractive offers to consolidate with them—simply because in that way, the larger plant may gain the experienced workers it needs so desperately in key positions.

"Of course, this is not a cure-all. In many cases, the small plant has lost as great a proportion of its men as the larger plant. Usually, however, a few older key men have been able to take care of the volume of printing handled by the smaller shop, without the aid of assistants.

"This makes the age of the average worker older than that of workers in the large plant, and more nearly draft exempt.

"By all means, I would say that it would pay a printer to be on the lookout for likely smaller firms with which to consolidate."

Let's see what some of the individual printers have done or intend to do, and how they feel about the whole situation.

W. H. Wilton, Jr., of W. H. Wilton, Incorporated, Chicago, believes that the peculiarities of the printing industry will make it very difficult to consolidate plants to any appreciable extent.

"Printing is an industry of personalities," says Mr. Wilton. "Every customer has certain likes and dislikes. Every job has certain things about it that make it difficult to handle in a routine manner.

Must Know Customers

"It has been our experience that only after becoming thoroughly acquainted with the traits of a customer and his business can we render him the service that he frequently demands.

"In other words, you can't throw a printing order into just any hopper and expect it to come out right."

He admits that there have been successful mergers in the past, but he says that these were successful

only because the characteristics of the two businesses were carefully surveyed before the actual consolidation was consummated.

About two years ago the Wilton plant absorbed the business of another plant in Chicago, a connection which has worked out very well.

Mr. Wilton insists that this is due to the fact that management of production is left entirely in the hands of one firm, the company which was absorbed acting more or less as a broker.

Jobs are billed to this "broker," according to the cost sheet, at a reduced hourly rate which allows him to make a profit. Except in extreme cases, only the broker can quote prices to his customers.

Buffalo Firms Consolidate

Baker, Jones, Hausauer and the Whitney-Graham Company, of Buffalo, New York, recently completed details of a consolidation which they hope will enable the two companies to maintain their individual qualities and ideals, which have been much alike over a long period of years.

They have consolidated under the name of the former company, according to Merle Whitney, and officers of the two firms have become officers of the combination.

Mr. Whitney says: "Through this combination we have available the active sales organizations of both concerns, depleted only by three men who joined in direct war activities. Obviously the result is one combined sales organization, whereas each of the two companies faced the definite likelihood of a serious handicap in sales through manpower shortage.

"Furthermore, the combination of the two plants has resulted in the retention of the best machinery of each plant and the disposal of the balance.

Release Men and Materials

"In consequence, we have released manpower for active war requirements, and we have made machinery and metal available for that same purpose."

L. F. Neely, of the Neely Printing Company, Chicago, believes that the individual requirements for dealing with each customer make it difficult and unsatisfactory in the majority of cases to consolidate two printing plants.

"We feel that the methods we have used in the past, and which have been fairly successful in increasing our volume each year, will carry us through the present emergency. If the Government issues regulations which require us to make adjustments, why of course we will conform to them."



HOLIDAY GREETINGS

WE OF THE
INLAND PRINTER
EXTEND TO YOU,
OUR READERS,
OUR HEARTIEST WISHES
FOR A
PLEASANT CHRISTMAS
AND A
HAPPY NEW YEAR
THE EDITORS

Mr. Neely also feels that the industry as a whole can work out its own salvation.

Something different along the lines of concentration was done when the firm of Geffen, Dunn & Company, New York City, decided to consolidate the facilities of its various member plants under one roof.

Originally, various sections of the firm occupied space in three different locations. These three plants, Select Printing Company, Round Table Press, and Blue List Publishing Company, were brought together to occupy two floors of the Port Authority Building, New York City.

In the new location, the composing rooms, pressrooms, and binder-

ies of the various interests have been concentrated on one floor, while the executive offices, art, editorial, multigraphing, and mailing departments are grouped on another floor.

"In addition to the obvious savings of time and expense achieved through having one set of offices for related companies," says Henry T. Dunn, a member of the firm, "the move to the Port Authority Building has resulted in increased efficiency due to the close association of executives formerly separated in various offices, and has eliminated the need for messengers shuttling between offices."

Reject Other Plans

At the time the concentration was planned, several other printers, faced with the problem of moving to new locations, approached Geffen, Dunn & Company with the idea of consolidation. This method of solving their problem was discarded, however, in favor of the concentration within the various plants controlled by the firm.

George J. Geis, of The Huron Press, Chicago, isn't very optimistic regarding the possibilities of consolidations in working out a concentration of the printing industry.

"Of course, our problem isn't the same as that of the average printer," he says, "but if manpower and material shortages become more acute than they are now, we will probably be forced out of business.

"Certain circumstances, which I am not free to discuss, would make it poor economy for us to try to move from our present location.

Impractical to Move

"In addition to all of our problems, we are faced with the possibility of being forced to move out of this building in the near future. We use direct current at the present time. Space in this same district is unobtainable, and if we move to another district, we would be forced to buy equipment adapted to alternating current. Priorities would make it impossible for us to obtain that equipment.

"The only move left for us would be to close up shop and attempt to take our business into another plant as salesmen or brokers."

All of these plants have proved, in recent years, that they know what it takes to get ahead in the industry.

Perhaps there is something of value to you in what these men have said.

In recent weeks, the Manpower Commission has called conferences in Baltimore to determine just what the situation is, and what can be done voluntarily by non-essential industries to relieve the pressure.

What is decided in the Baltimore district through the medium of these conferences may be the governing factor in any rulings that are made towards concentration in the industry.

In the meantime, it will be a wise thing for every printer to look into the various methods open to him in solving the problem of concentration when he has to face it.

Conveys War Message

"The Measure of America" is the title of a brochure produced by the Mergenthaler Linotype Company to convey a message concerning the resourcefulness of this country.

"No man has ever measured America," the opening statement reads. "There's no yardstick by which this can be done. You can't measure will power; you can't measure spirit—even by results. There's more to it than that—positive, mighty, intangible. That's America. And America's dominant will today is to win the war; its subconscious thought, how now to carry on."

In the midst of illustrations picturing war scenes and also views of technical activities in industrial plants appears the following message, set in type: "Behind the lines of battle, often thousands of miles away, the best brains, and technical skills, and constant labor of expert craftsmen are supplying the vital facilities for the war effort. Men who have been trained in the peacetime pursuits of industry have adapted their talents and abilities to new requirements—that of helping to win the war. There can be no cessation of effort—no rest until the job is done."

The brochure is printed in black ink on coated paper, and is profusely illustrated. Several pages of pictures illustrate scenes and reproductions of commendatory letters connected with the ceremonies attending the presentation to the company of the Army-Navy Production Award for excellence in the manufacture of war equipment.

CONCENTRATION BEING PLANNED BY W.P.B.

• THE FOLLOWING COMMENTS are from a speech given by Joseph L. Weiner, deputy director, Office of Civilian Supply, War Production Board, before the Chicago Association of Commerce, on October 21, 1942.

It gives a few highlights of the proposed concentration program, and sheds some light on the attitude the Government will take regarding that program.

* * *

When the Chairman of the War Production Board announced on July 23 that the Board had approved the principle of concentration of production, the statement, so far as I have been able to ascertain, occasioned very little surprise. For a considerable time past thoughtful persons had been reading the accounts of what other countries at war had done to concentrate production, and had recognized the inevitability of similar action in this country.

This is not to say that we have undertaken to concentrate production because the British did it, or the Germans did it. We intend to meet our problems in our own way.

It is difficult to describe concentration of production briefly. The principle is applicable to a number of situations, some of which have comparatively little in common with the others. Speaking broadly, concentration of production of the standard type of goods—the kind that we made before we devoted our attention basically to war materials—is prompted principally by the fact that under the conditions of war, we can make only a rather small percentage of the volume which we would otherwise be capable of producing.

We were then confronted with the question of whether all producers should be uniformly curtailed or whether some selection should be made. By and large the decision at that time was to proceed by a uniform percentage limitation, although some minor modification was made in a number of industries in favor of smaller firms.

In order to provide an effective internal mechanism for translating the principle of concentration into action, Mr. Nelson announced, on August 26, the appointment of a Committee on Concentration of Production in Industry.

This committee will direct and guide the development of concentration programs. In so doing, the committee will coördinate the work of the industry branches which develop the specific programs. The first duty of this committee is to survey the economy and select the industries and trades in which concentration

may aid the war effort directly or insure the production of civilian goods in quantities possible without obstructing the war effort.

The decision whether an industry is suitable for concentration precedes any attempt to decide how it should be concentrated. It rests upon a broad survey of such matters as the current and prospective operations of the industry and individual plants in the industry and their estimated capacity; the ability of the industry to operate economically under these conditions; the other products being produced; the convertibility of the industry to war work and the extent to which plants have already been converted; the amount and type of labor employed and the location of plants in relation to labor shortage areas; the use by the industry of transportation facilities, particularly the extent of cross-hauling; the consumption of power and ownership of power facilities, and its use of warehouse facilities.

On the basis of this survey the Committee on Concentration of Production decides whether or not production shall be concentrated. If it decides to concentrate, the appropriate industry branch is directed to prepare a plan for the committee's consideration. The views of industry and labor are sought to insure that their special knowledge is brought to bear on the final decisions. But the Government carries responsibility for the final decision.

Each concentration plan must be designed with particular objectives in mind and in the light of the peculiar nature of each industry. The problems arising from mere size and location of the 1,600 plants in the farm machinery and equipment industry are very different from those in the sugar refining industry, where there are only two dozen plants. The concentration plans for the various industries must fall into many different patterns.

The concentration of production presents very serious problems as to the fate of the closed plants. The committee is deeply concerned with this problem, at the same time recognizing that it is part of a larger problem beyond the scope of the War Production Board. We have not yet found any satisfactory plan . . .

The Committee on Concentration of Production is ready to consider such plans as may be advanced by a concentrated industry for compensating closed-down plants out of funds contributed by the nucleus plants. These proposals will be reviewed by a sub-committee including members representing the Treasury and Office of Price Administration. This committee is endeavoring to develop guiding principles in this field.

Shortage of Skilled Workers Demands New Training Methods ★ Untrained Workers From Three

Sources Available With Which to Replace Experienced Men • *By R. Randolph Karch*

THUS FAR, evidence seems to point to the fact that printing sales volume has not dropped in proportion to the loss of skilled and semi-skilled graphic arts workers. The result is now a definite scarcity of help. This shortage has already caught many printers and lithographers in desperate straits, and will probably be felt by those not yet affected when the full force of the 18-19 draft gets under way and the young fellows begin to leave.

The president's right-hand man, Harry Hopkins, has pointed out that of the 547,000 workers in paper, printing, and publishing, fully 277,000 will eventually be in war work. If this comes to pass, then many workers now in the crafts will soon leave for other endeavors—along with those in the draft and those who want to make more money in other industries.

For the past year, THE INLAND PRINTER has pointed out time and again that the shortage was coming, and was already here in some fields of work. Printers sat back and waited. Why do anything until the shortage proves itself? Now it has. Volume has not dropped off sufficiently to relieve the worker shortage, and there seem to be no signs on the horizon to indicate a decrease in volume comparable to the decrease in manpower.

Three Sources of Help

One or all of three procedures can be used to alleviate the shortage:

1. Use high-school students. 2. Use men over forty-five. 3. Use women.

High-school students as a source of help can be classified into two groups: boys and girls who have studied printing, and those who have not.

Of the first group, it was found in a recent survey that the approximately 1,000 vocational printing schools of the nation placed about 10,000 boys and girls in shops during the last school year. But the requests numbered about 24,000. Thus

14,000 printers are either without apprentices, or are training their own from scratch.

This school year the number of placements by schools will probably total only about 7,500 or less, for the enrollments have dropped about 25 per cent on the average, and demands will undoubtedly increase far above the number received last year.

vocational schools may be used as coöps. Under this plan, two students hold one job, alternating between school and shop in one- two- or four-week shifts.

This is not new; many vocational high-school shops use the plan. In Cincinnati, for example, over forty boys are working in this way. Consultation with school officials will

What Printers and Lithographers Can Do to Alleviate the Shortage of Workers

1. Hire men over 45. Retrain those who once worked at printing, and train new men who enter the work.
2. Hire women. Married women about 30 make good, steady workers. They can be trained to do almost everything that men can do.
3. Use the schools for training. Set up intensive courses in composition and presswork as well as lithographic processes in local schools.
4. Use school boys after school hours.
5. Use vocational school printing students under the co-operative plan.
6. Attract help with adequate pay, and pay while learning.
7. Train workers in the plant.
8. Influence boys and girls to study the craft in schools. Schools placed 10,000 boys in printing jobs last year, but could have placed 14,000 more. Enrollments this year are down about 25 per cent.

Drops in school enrollments are caused by (1) the fact that students want to study a trade that is immediately more remunerative than printing, and (2) boys are joining the armed forces.

High-school students from sixteen to eighteen who are now studying printing and lithography in the estimated 2,000 industrial arts and

show the interest that schools have in the coöperative system of training apprentices.

High-school youths who do not study printing, probably because of the fact that the schools are not equipped with printing machinery, can be used after school hours. Years ago, the writer himself, while in an academic high school, worked

from 1:30 to 5:30 after high school for the entire four-year term. Although this is a half-measure in that the boy or girl would work only half-time, the plan is better than no apprentice help at all.

It is an educational and psychological fact that you *can* "teach old dogs new tricks." There is no age ceiling on learning. A steady responsible man over forty-five may be far better and lasting than a youth who has dreams of killing Japs and Germans just as soon as he reaches the age of enlistment.

Salesmen Can be Trained

If volume is down, then salesmen, already familiar with printing processes, could be transferred from the front office to the back shop. Men in other lines of work are finding it increasingly difficult to get by in the new war economy. Some would welcome the better stability of printing and lithography.

Refresher training can be given to those who once were hand compositors and pressmen. It has been said that the industry in the past has lost a high percentage of its youth to other work. These might be located, and after a short retraining period, take their places again.

Give Women a Chance

The best and the most numerous source of help is in women and girls. Many printers will sneer at the thought of employing women, especially those who have tried out one or two women in their careers and found them wanting. The sampling of a few women is not sufficiently large to present enough evidence on which to base an intelligent opinion.

The facts in the case of women talk for themselves: The Bureau of Labor Statistics points out that 23.7 per cent of workers in the total peacetime industry are women—the percentage is probably higher now.

Women in commercial printing number one out of five workers. Therefore the argument that women have no place in the graphic arts does not hold water, as they are already ensconced in the trades in composing rooms, in pressrooms, machine composition, and bindery departments, and as proofreaders.

There is evidence to show that a plant could operate very well with all women operatives, that women excel men in repetitive operations, that optimism is growing for the

hiring of women, that litho shops now have women camera operators, opaquers, and strippers, retouchers, platemakers, flyboys, and press-feeders. Scoffers need but to find out what other shops are doing in hiring women to maintain the necessary working force to turn out the products.

Women Solve Post-War Problem

Many women, married and single, could be found who are willing to take a job for the war's duration. It is their patriotic duty to become self-supporting in wartime. In this manner, drafted men can thereby take their old work up again after the war without resistance on the part of the reserve who took over their duties.

The main reason for the growth of printing departments in schools was the breakdown of the apprenticeship system, or the training of workers in the shop. Training interferes with production.

Preliminary Training in Schools

It is found that schools can knock off the rough edges of workers, and orient them with shop work. For example, it is uneconomical for a printer to pay wages for one to learn a type case, or to hand feed a press, when schools can accomplish the same result. Whatever school graduates a student in printing, the shop in which he finds himself will necessarily have to train him in its own particular methods of production no matter how good the school is.

PRINTER SOLVES HELP PROBLEM

● WHEN ONE by one the various members of his staff joined the armed services, and when the army itself put very considerable extra demands on his publishing plant, W. S. Harris, publisher of the "Vernon News" had his problems, and he solved them in rather an unusual style. He felt he was faced with two alternatives, (1) bringing in men from city papers, or men who were not quite making the grade in other weekly papers, or (2) training green help. He felt if he took the first course he might not get the best possible staff, so he decided on the latter course of action.

He checked through his list of rural correspondents and found that Mrs. Mabel Johnston was most outstanding, so he asked her to come to Vernon, and take an editorial position. A careful program of training was inaugurated, and now after five months Mrs. Johnston is an extremely efficient news editor and improving daily.

He was fortunate in securing the services of George Dobie, a young man who was discharged from the army due to eye injuries, and he was placed on the reporter staff. The next vacancy was filled by acquiring the services of Bridget Pearse, fresh from high school, but who after a little training has developed a natural nose for news and is digging up more local personals than the paper has ever previously printed.

Mr. Harris faced problems in the composing-pressroom in a similar manner, and today three local girls are handling makeup, feeding the presses, and discharging other duties in the plant, thereby relieving the pressure. From his own wide experience this publisher has been

able to develop local talent to handle the editorial department, while his plant foreman has been busy training the girls in his department. Now Mr. Harris is contemplating greater use of girls in the advertising selling end.

While war has depleted the staff, and taken away two of the publisher's sons, it has brought much extra business to the plant and the "Vernon News" is now also printing several army newspapers. As Vernon is not only the center of a large permanent army camp, but also the headquarters for the non-permanent units training in British Columbia, there are a great number of different army papers published. As each of the non-permanent units in turn comes to camp it produces its own newspaper, all of which are printed by the "Vernon News."

The Irish Fusiliers Reserve unit started the idea, the Seaforth's, and the artillery units followed, and now every unit has its paper. In addition to these "The Rookie," official organ of the basic training camp of the permanent forces, makes its appearance every other week. Its publication is not without difficulty, because the same editor is rarely stationed at the camp for more than two or three issues.

As the "Vernon News" also publishes several magazines and other publications, the additional load of army papers places quite a strain on the production capacity of a plant designed to serve a weekly newspaper, even though an outstanding and large one. In one week the plant produced three army papers and three of its own publications, which may prove a record for a weekly publishing house.

But the point here is that schools can do the job of preliminary training more cheaply than the shop can do it. If a printer releases a valuable journeyman or a foreman for teaching the elementals to a few boys, men, or women, the procedure is too expensive in the loss of the journeyman's time on production for the good gained. Let such a key man teach those who already know *something*—and not have him start them off from scratch.

Schools Must Cooperate

The first step, then, in retraining or training, is to see what the local school board can do about courses of an intensive nature in the evening, part-time, or full-time during the day.

If, for example, pressfeeders are needed, or beginners in the composing room, it is economically wise to give prospective workers an intensive course in this work. This may take a week or six weeks, according to the ability of the individual. One cannot arbitrarily say, however, that a given worker can become efficient in a two- or a six-week course.

Workers could put in a half-day at the plant and a half-day at one of the 2,000 schools having printing departments.* Or they could work all day on simple tasks, and attend evening classes. Or they could put in all day for several weeks in the school, and then transfer to the shop full time, and perhaps take advanced work at the school in the evening.

A variety of plans could be considered, but the final judgment would be that of the plant which pays the freight of the learner.

Pay While Training

It may be possible, but not likely, that workers can be induced to go to school without pay. The promise of a job may be sufficient in some cases. The little amount of money involved for paying salaries while learning would be offset by the efficiency of the workers when once they take up work in the shop.

It is definitely not suggested that the training program be turned over to the school. The printer, or the group of printers or local organization of printers, must have a finger

* There are about 1000 non-trade training schools which could be used, and a like number of trade schools.

PAPER LIMITATION ORDERS HELP TO BUILD UP BACKLOG OF ORDERS

• CURTAILMENTS in the manufacture of paper by the W.P.B. in an order which limited each mill to production volume, equal to its average during the six-months period of April 1 to September 30, of this year, has had the effect of increasing the backlog of orders in the mills four to six weeks.

The information obtained from several sources by THE INLAND PRINTER indicates that the paper merchants have been able to supply printers who are regular customers with required quantities of paper from their own stocks, but special mill orders require varying periods of time to fill, depending upon how the particular mill is running its production schedule.

In some cases recently, printers have been unable to obtain paper for special large orders of advertising matter which customers have wanted to rush through before the end of this year, so that the cost could be charged to this year's operation of the business, thus making the item deductible from the income tax return to be filed next March.

Paper merchants have noted evidence of some "protective buying" on the part of printers and publishers to insure supplies until delayed mill orders can be filled.

In the W.P.B. "freeze order," M-241, which set the level of production by mills at the April-September volume, paper mills which have not been operating since August 1, are prohibited from producing any paper.

Under the same order, the production of paper has been frozen at about 87 per cent of the total capacity of paper mills, which was the average rate at which

production was reported during the April-September period.

Folding box manufacturers are negotiating for increased quotas to meet the demand. Paper boxes are considered an essential war need.

Currently, paper mills report that orders being entered are over 100 per cent of capacity, including paper required for Governmental purposes which generally is given preference by the mills. It is estimated in mill circles that the Government requirements of paper are at the rate of 5,000,000 tons a year, as compared with 14,000,000 tons required for civilian uses.

In paper circles, it is recognized that from now on the industry will be dealt with as a unit by authorities in the United States and in Canada. Since much of the pulpwood comes from Canada, there is a lot which the two countries can do, coöperatively, to control the flow of pulp from one country to the other.

The W.P.B. recently ordered the shut-down of three pulp mills in the Puget Sound area and prohibited the movement of all paper grades of pulp from the Pacific Coast to mid-western and eastern markets. An order was also issued which restricted the production of pulp by operating mills all along the Pacific Coast.

In other parts of the country, pulp is being allocated to certain mills for specific purposes. All of these actions to safeguard essential pulp production and distribution have become necessary because of the shortage of manpower in the forests and mills, and the increasing diversion of pulp logs for lumber purposes.

in the pie. Indeed, they might well pool their resources and hire their own teacher, and use the school equipment or the equipment of one of the local plants during the evening hours. The last suggestion will probably not be taken by the great majority of printing plants, as in-

terferences with production would result.

Frankly, it is the duty of the school system to work out a good plan for the printers who help support the local printing school shop by direct taxation. There is no answer short of complete collaboration

on the part of the school in the training of essential workers.

Any printing school, no matter how small, can teach the following rudiments of the craft with a minimum of equipment:

1. Hand platen-press feeding.
2. Jogging and winding paper.
3. Cylinder feeding (where cylinders are part of the equipment).
4. Cleaning up in the composing room—putting away the leads and slugs, cutting material, distributing type, *et cetera*.
5. Wrapping, padding, gluing, folding, and other bindery work.
6. Lockup and imposition.
7. Composition—spacing, justification, kinds of type faces, *et cetera*.

Trainees Learn Quickly

Many other operations can be taught, and these, augmented by chalk talks on blackboards and lectures by the teacher or printer assigned, will make workers faster than is generally believed. Under the incentive of pay and a job, there will be a total minimum of fooling about on the part of the learners.

If the local schools have no printing departments (which is quite unlikely in most cities of any importance), or in the event that the local printers' group does not think this plan feasible, then two alternatives are manifest:

1. Train help in the shop itself.
2. Pool resources and train workers in one of the local shops.

A journeyman or master printer cannot attend to teaching and at the same time be responsible for production and all accounting for his time. Starting with this premise, the man who teaches will have to be relieved of some of his usual responsibilities in getting out the regular work in the shop.

Teacher Must Have Knack

Not all printers make good teachers. Many do not have the patience, or even the desire, to train anybody in their craft. The person must be selected on these points, plus his ability to do the work and on his general knowledge of the craft.

One of the griefs of the printing teacher in schools is that he often has as many as forty howling kids to handle. Even with grownups, the number being trained in the shop must be kept to a minimum. Ten learners for any one teacher is the

limit for adequate attention and instruction. Over this number, the results decrease in proportion to the added load. School administrators won't agree with this, but printers will see the advantage readily.

Learners Can be Useful

Perforce, it is sensible to use learners as aids to compositors. The immediate use of one or two beginners, so that capital can be made of their work at the outset, is to make them helpers. Teach them, immediately, those things which they can learn quickly, such as putting away leads and slugs, cutting materials, gathering materials, centering cuts to measure, proofing, holding copy, *et cetera*. They can learn the cases at odd moments when not busily occupied with other tasks.

Gradually, it will be found that they can lead linotype matter, miter borders, distribute type, and other simple tasks. Later, it will be found that they can set a job which is laid out, or in the absence of a layout, the journeyman can start a job for them that they can finish themselves. Added duties will build up their efficiency.

Some of the routine duties in pressrooms that beginners can do almost immediately are to load stock, fetch and carry chores, press washups, and oiling. The next logical step is to show them how to wind sheets, jog sheets, load feeders, and watch color.

Steady Progress is Rule

After the learner is fully oriented with procedures, he or she can be taught immediately to spot up from the pressmen's mark-out. Practice on makeready spot-ups can be watched under the eye of the pressman or the foreman, and this practice can be provided by saving an extra sheet or two on each job before it is marked out.

Where hand-fed job presses are operated, odd times can be used for practice feeding, but the mistake usually made here in schools is that this "busy work" is overdone. It is possible, after a few hours of feeding blank sheets into a dry press, to give learners actual feeding to do, on a slow press and finger guards to keep smears off the job as it is withdrawn from the press. Beginners cannot be trusted to grab a sheet on a margin.

Printers have never been visited with as severe a labor shortage as that painful period of all-out scarcity of manpower about to come. They compete with firms which seem to have unlimited money for payrolls.

Answer This Competition

There is only one answer to this competition—more money for learners in printing. Some can be convinced that the graphic arts is a good trade, and a steady one, and one which will be going "great guns" when the war is over.

If steady work can be promised, and employment after the war, labor can be gotten with comparative ease. But, if it is temporary employment, subject to dismissal after Pressman Joe comes back from the war plant, the help will not come running.

Ads in newspapers will help, especially to women and older men. Consultation with vocational and guidance school counselors will bring in some help. Many children, even in these lush times, must quit school and go to work at a tender age. These can be urged to go into the graphic arts.

Current News and The Bible

By Deacon Clearlight

EXCERPT from a news item concerning Rickenbacker's 24 day ordeal on a life raft in the Pacific: "In the dark early morning hours of Friday, November 13, Rickenbacker had turned to Private Bartek, who had carried a New Testament throughout the ordeal, and said: 'Better thank God for your Testament, son. You see now what faith can do for you'."

BELOW are inspirational quotations from the Bible—Jewish, Protestant, and Catholic versions:

"They that wait upon the Lord shall acquire new strength."—ISAIAH 40:31.

"Commit thy way unto the Lord; trust also in Him."—PSALM 37:5.

"But if any of you want wisdom, let him ask of God, who giveth to all men abundantly, and upbraideth not; and it shall be given him."—JAMES 1:5.

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Sponsored Magazines—Good Business for Wide-Awake Printers ★ There is an Opportunity

to Sell an Idea Which Will Provide Contracts for Several Years • *By Joseph C. Gries*

TODAY opportunity is not timidly tapping but is boisterously battering down the doors of every progressive, up-and-thinking printer who has the commercial hospitality to welcome her and to listen to her latest offer.

Sometimes her message concerns a new type of equipment—a device for turning out printed matter, quicker, better, and cheaper. Or it might be an innovative process or method to facilitate production.

No Products to Sell

But the inventors and producers of new equipment, processes, and methods are busily engaged at the moment helping another customer who is absorbing all of their time, energies, and products, to close the biggest deal of the day—Uncle Sam.

This time, opportunity wants to come in and offer a recipe she has compounded of the simple ingredients that every printing organization has within its own larder.

No new utensils are required—no added expenses involved. Just take

One of the best idea men among Chicago printers, Mr. Gries is an outstanding closer of sales. He keeps his ideas lively, and you can bank on them to get results. Joe is known as a broadcaster of sports at Northwestern University.

what you have and mix well with a little logic and sales sense, then enjoy the benefits of a tried, tested, and proved result—a printed medium which, when properly presented, holds the interest and gets the true consideration of every user of sales-building printed matter.

It is not to be claimed that this is a totally new formula or a new idea for a piece of printed matter. It is actually something old to which a new flavoring has been added. Generally speaking, in so far as advertising and printing ideas are concerned there is nothing entirely new under the sun—there is only improvement; improvement in treatment or presentation.

By and large the purposes of printing and advertising are the same today as they were last year and the year before—to create sales when sales are needed, or to help maintain a position of favor for a product in a market difficult to serve because of restrictions and priorities, and to hold markets during a war, for a future which promises new glories to business in general.

Printers Have Ideas

In the printing industry there are keen creative minds capable of formulating sound, basic methods for the profitable employment of printing to the economic satisfaction of men charged with selling our nation's wares.

They have been credited with showing the business world ways and means of squeezing the last ounce of response from stubborn and obstinate markets. The worth of their ingenuity is smartly indicated by the high position held by direct advertising in the line-up of all advertising mediums. Where the



Two covers at left are good examples of product exploitation without an overdose of commercialism. One of the covers at right shows method of illustrating the product in a setting typical of the season, the other is illustrative, with no attempt being made to portray the product

going has been toughest direct advertising has been called upon to break down the barriers to the market. It's the ideas that did it—the printing process was the vehicle.

Repeating that in advertising there is nothing new except the adaptation of something that has been done before—(and even the adaptation is not always new)—brings us to the reason for this article, namely, to prove that opportunity hasn't deserted the printer.

An Adaptation of House-Organ

It is indeed fortunate that the printing industry should be destined to bring an important new medium to the commercial world at a time when the need is accentuated by circumstance. It would not be far amiss to say that this medium is but a new adaptation of what in some instances has been heretofore referred to as a "House-Organ."

But with its new treatment and sharply defined variety of purposes it no longer belongs in the same category with the "House-Organ," as it is generally recognized and for which there is a very definite place and purpose. Most important, the printers of our nation—the far-thinking progressive men with initiative and will-to-win now have the right to offer advertisers a printed advertising and sales medium equal in potential strength with any other medium in the entire category of advertising—it is a *Sponsored Magazine*.

What is This Medium?

What is a sponsored magazine—and how does it work? The sponsored magazine is a publication, distributed at predetermined regular intervals to a definite list of people whom the sponsor is endeavoring to influence.

In the case where the sponsor manufactures a product which is sold to the consuming public, the contents of the magazine are planned to be of interest to every member of the family, but must be appropriate to the product which is being exploited.

For example, where the sponsor manufactures a building material, the leading articles, together with the pictures used in illustrating them, must be devoted to the interests of home owners. At the same time, however, there must be the injection of reading matter which ap-

peals to their general day-in-and-day-out interests.

Hollywood is of national interest—that is, motion pictures and the stars—therefore, it is advisable that at least one article should be devoted to Hollywood. To make it doubly interesting to home owners a description of the home of a star will prove fascinating and might even afford an idea to the reader which will lead him to buy the sponsor's products.

(It is highly important that extreme subtlety be exercised in putting over any angle of commercialism in any of the written articles.)

Articles to Interest Everyone

We are a nation of sports-loving fans, therefore, it is well to occasionally include a sports article but again keeping it appropriate to a home magazine—"How to build a gymnasium in the basement." Or you might tell camera fans how to build a darkroom.

Mother is interested in a delightful up-to-date kitchen. An article on modernizing the kitchen at low cost will make the magazine dear to her heart. The inclusion of recipes will go far to lead the publication to a permanent place in the home. "How to make" articles are good. This type of information catches young and old where they are most vulnerable and at the same time sells merchandise.

One of the most important requirements in the preparation of the sponsored magazine is the astute handling of any and every intent toward commercialism. The actual selling talk and pictures must *definitely* be segregated entirely and completely from the editorial content of the publication. The life and success of the sponsored magazine depend upon this handling.

In the makeup of the usual national magazine, advertisements are in no way connected with the editorial matter, and vice versa.

Radio is a Good Pattern

Perhaps the present-day balanced formula of most advertising, wherein the actual pressure selling of the product is more or less woven into copy and illustrations, which are of rather general interest, finds its source in the structure of our most successful radio programs.

If we analyze any one or all of the big-time radio programs—Jack

Benny, Charley McCarthy, Bob Hope, and the others—we find that the sponsor pays a fabulous amount of money to give us free twenty-seven minutes of the finest entertainment talent he can find, just to weave in three minutes of product selling.

Commercials Interwoven

In some instances the so-called "commercials" are made an actual integral part of the entertainment. He pays thousands of dollars for each one of those non-commercial minutes to obtain profitable results from those few minutes of selling.

The basic formula of the sponsored magazine follows along those selfsame lines which have proved so highly successful for radio sponsors that their expenditures for time and talent run into millions of dollars.

Let's say that our sponsored magazine is of thirty-two pages self-cover. The plan of makeup should be about as follows. A human interest idea or a demonstration of uses of the sponsor's product makes an appropriate and attractive cover. Now, the inside front cover should be a typical magazine advertisement in the interest of the sponsor's product. The inside back cover, likewise, should be a page devoted entirely to selling merchandise.

The center spread is very important space and should be utilized to its fullest possibility, preferably to sell the sponsor's product.

Keep Advertising Separate

In a thirty-two-page publication it is permissible to devote three or four single columns to advertising and selling but this space must be used in a manner which does not obviously tie in with the editorial matter. It is best to make it very apparent that this is definitely advertising space.

It can readily be seen that of our thirty-two pages we have given the equivalent of about six pages or in the neighborhood of 20 per cent of our space to "commercials" and 80 per cent is left for interesting reading matter devoted to the interests of the particular class of prospects to which we wish to appeal.

It should be noted however, that no reference has been made to the manner of treatment for the back cover. This brings us to a very important phase of the structure involved in the merchandising purposes of the sponsored magazine.

Usually—but not always—publications of this type are sponsored by manufacturers who depend upon retail outlets for the distribution of their products to the consumer. Then it becomes the prime purpose of this sales promotional activity to direct the consumer to the retailer to buy his merchandise.

As we have been using building materials manufacturing as an ex-

ample to the name and address of the dealer on the back cover.

The enthusiastic interest of the dealer is vital to the success and progress of the magazine; and it should be added that this success will have a powerful reflection in profits to the dealer, the sponsor, and definitely to the printer who is alert enough to grasp the full possibility of this new medium.

them on the idea. Sometimes the sponsor's field men are used. Frequently just the mails can adequately handle the closing of the circulation deals with the dealers.

To the prospective sponsor the methods of securing a division of the costs with his dealers is a very important influence in securing his sponsorship. Therefore, in a forthcoming article this phase of the

Wrap your Home YEAR ROUND ECONO

The big roll over to the left is the new Masonite... it's the only one that's so easy to use... it's the only one that's so easy to use... it's the only one that's so easy to use...

Get the Key Color

When you see this color in the new... it's the only one that's so easy to use... it's the only one that's so easy to use... it's the only one that's so easy to use...

Back the Front Corner

I would like to see... it's the only one that's so easy to use... it's the only one that's so easy to use... it's the only one that's so easy to use...

Get the Key Color

When you see this color in the new... it's the only one that's so easy to use... it's the only one that's so easy to use... it's the only one that's so easy to use...

Product advertisements are handled like those in general magazines. Articles written by well known people are of interest to everyone

ample of a magazine sponsorship let us say that the purpose of his publication is to direct home owners to the local dealer selling the material he makes.

Give That Local Tie-In

Then the local lumber dealer should, by all means, be identified to the consumer as the source of the magazine. The back cover of each issue should carry a message written for the dealer and should be imprinted with his name and address.

To back up this plan, each product advertisement appearing in the publication should refer the reader

To enlist the utmost in coöperation from the retail dealer, some sponsors operate their publications on the basis of having their dealers pay part of the cost of production. There are many cases when the dealers pay all of the production costs, including postage. Because of the large nationwide quantities involved it is readily seen that the costs pro-rated are very reasonable.

Various Promotion Systems

The systems for securing financial coöperation from the retail dealers are varied, requiring assorted presentations to the dealers to sell

operation to secure dealer financial coöperation for the sponsor will receive complete explanation.

Editorial Setup Not Difficult

To those printers unaccustomed to providing complete editorial and copy service to their customers this activity may at first appear difficult or at least complicated. Actually, as soon as publication policy is established the editorial handling will be greatly simplified and it is well within the ability of the modern-minded printing establishment to conduct this part of the undertaking at very reasonable cost.

The selling and operating structure of the sponsored magazine from the printer's standpoint breaks down into five fundamental or basic phases with supplementary actions involved in each.

First—Selling it to the prospective sponsor.

(a) Presenting in charted form the purposes and operation of the magazine.

Third—Maintaining mailing lists.

(a) Magazines are either mailed direct to dealers' customers or delivered in bulk to dealer for his own distribution—or both.

(b) Lists are usually maintained by the sponsor.

Fourth—Maintaining reader interest and editorial policy.

(a) Securing material of interest to all members of the family.



The message on this back cover is written as coming from the local dealer. It is important that this advertising link the local dealer and the product in the mind of the prospect

(b) The financing either through dealer cooperation or complete financing by the sponsor, whichever method seems more satisfactory.

Second—Presenting the proposition to his dealers.

(a) Preparing a unified charted presentation for use of sponsor's sales organization in presenting the proposition to dealers.

(b) Proof stories to demonstrate how sponsored magazines have operated profitably for dealers in other lines.

(b) Conducting reader contests to obtain responses that are valuable to dealers.

Fifth—Maintaining dealers' interest in publication.

(a) Mailing of questionnaires to readers.

(b) Enclosing return post cards for readers to send back.

(c) Sending periodic result reports to dealers.

Each of these fundamentals has its best form of handling and in each case the best form is the sim-

plest one. In following articles all of these points will be explained in detail. Added up, and put into action this series of articles will bring to those printers alert enough to do things in the new way, a type of new business which is steady, constant, and with uninterrupted profits.

If I know printers, and I believe I do, there will be enough of them who will let opportunity sit outside their doors so that those who let her in will cash in very easily and quickly.

New Letterhead Designs

Twenty designs of letterheads are presented to printers for their possible use in developing new business in the "Ration Book of Unrationed Ideas for Business Letterheads and Envelopes to Match," just issued by United States Envelope Company.

Electrotypes of appropriate illustrations to be used in the composition of the letterheads are offered to the printers through the local distributors representing the company.

"Many firms continue to use poorly designed stationery because they don't realize what is wrong with it nor can they visualize how it can be improved," is one of the introductory statements in the book. "This is a wide-awake printer's opportunity. With a bit of enthusiastic sales effort you can turn the ideas in this book into many nice orders. At the same time you will be rendering your customers a real service."

The twenty specimens of design are printed on sheets of usual letterhead width, 8½ inches. On each sheet in the book is printed a corresponding design suitable for the corner card of the envelope to match the letterhead.

In the back of the book are printed copies of the illustrations for use of printers in making up dummies of proposed stationery items to be submitted to the prospective buyers.

More Reasons to Advertise

Adding their weight to the drive to get advertisers to increase their activity, McIntosh Paper Company, of Chicago, has distributed a very attractive six-page folder which tells a story designed to curdle the blood of those advertisers who "have no further need to advertise."

The 9- by 12-inch folder is titled, "The Elephant Never Forgets," and has a line drawing on its front cover showing a large elephant squirting water on a tiny farmer.

Inside, several small pen-and-ink sketches of men's heads set off the continuation of the copy on the front cover, which says "but John Q. Public does." The balance of the copy mentions the hundreds of firms who kidded themselves into thinking that they could get along without advertising, and then specifically mentions a dozen cases of such firms from the time of World War I.

For good measure, the copy mentions several outstanding advertisers who took advantage of those who would not advertise. All in all, it is decidedly impressive.

Advertising Saves Money

The Von Hoffman Press, St. Louis, has issued a piece of advertising in the form of a folder, suggesting the idea to manufacturers and other advertisers that the "new excess profits tax might be a blessing in disguise," because so many officials have discovered that by investing part of the tax in additional advertising they "are actually buying advertising at fifty cents on the dollar, and doing their patriotic duty."

In tabular form, the normal and excess profits taxes are shown on incomes of stated amounts. The illustration is amplified in a case where earnings of \$100,000 are shown and the sum of \$20,000 could be paid for advertising which would cost but fifty-six cents on the dollar, because "the other forty-four cents represents the money which would have been paid in taxes if the advertising had not been bought."

"This idea does not leave Uncle Sam holding the bag, either," suggests the printing firm. "Every dollar diverted from taxes to advertising will probably come back to the Government twofold because of the increased sales and income created by the additional advertising."

Test advertising campaigns are suggested to concerns having new products to introduce. The copy used in the folder also suggests to companies "booming with defense orders to the detriment of regular products" to do additional advertising now, to insure future business.

SURVEY BY GENERAL PRINTING INK SHOWS THE CHANGING TRENDS IN MEDIUMS OF ADVERTISING

• Most advertising and printing campaigns are planned during the months of January, July, and September, according to results obtained from a survey of buying habits of 116 firms in 68 different lines of business, made by Herbert Kaufman, advertising manager of General Printing Ink Corporation.

It is suggested in the sixteen-page booklet containing the results of the survey that with this information before them printers and lithographers will be reminded when to solicit particular accounts.

In answer to the question as to the proportion of war work done by the companies, 24.9 per cent reported that they were devoted entirely to war work, while 15.5 per cent reported that all facilities were devoted to civilian purposes. Others reported varying percentages of their volume devoted to war products.

"Have you curtailed your printing during 1942?" This question was answered by 44 per cent, "Yes," and by 51.7 per cent with "No." Others, 4.3 per cent, did not answer.

In answer to the question of whether they expected to do more or less printing in the immediate future than during 1942, the replies showed: 18.1 per cent, more; 25.0 per cent, less; 51.7 per cent, said volume would be about the same, and 5.2 per cent did not answer the question.

On the basis of the replies received to the question concerning the allotments

tising, 22.6; for house-organs, 4.4; for radio, 3.5; for point of sale and displays, 3.7; for other mediums, catalogs, posters, special releases, *et cetera*, 11.7.

Competitive bids are required by 69.1 per cent of the manufacturers queried, while 27.5 per cent do not require open competition. The others, 3.4 per cent, did not answer the question.



This "pie" shows present average uses of various mediums. Percentage for house-organs will probably be greatly increased in the next year

In answer to the question, "Do you ordinarily give your order to the lowest bidder?" 51.7 per cent said "No"; 43.1 per cent said "Yes," and 5.1 per cent gave no answer.

Commendations and criticisms were received in answer to these two questions: "What could a printer or a lithographer do to be of real help to his customers and prospects? From the buyers' standpoint, what are some of the shortcomings in the industry?"

The commendations were to the effect that printers and lithographers were real helps; that they functioned brilliantly considering the obstacles which prevail not only in the printing industry but in all industries.

Among criticisms offered were that printing salesmen, more than lithographic salesmen, are sent to solicit accounts without any real working knowledge of the business; that salesmen do not know specifically what equipment they have operating in their plants; that salesmen solicit large accounts when only small equipment is operated in their plants; that printers do not keep their delivery promises; that printers fail to use their facilities and their promotional talents to promote their own business.

An interesting development of the survey was the persistent complaint that printers are very lax regarding the keeping of delivery promises. Some advertisers place prompt delivery before quality in importance.



Heavy line indicates periods of heaviest planning of advertising. One-third of companies plan throughout the year. Light line shows the peaks and valleys in sales of consumer goods

of money appropriated for various kinds of advertising, printing, and promotion, the expenditure of the advertising dollar was estimated as being on the following basis:

For direct mail, 25.7; for newspaper advertising, 12.0; for general magazine advertising, 16.4; for trade paper adver-

BETTER BUSINESS MANAGEMENT UNDER PRICE CEILINGS

One of a series of articles by an authority on printing management, designed to make your business more profitable. Others will follow in the months to come

BY A. C. KIECHLIN

WHILE WORKING on accounting commitments in the printing field, we polled 209 printers of various sizes in different eastern communities anent the preparation of profit-and-loss statements and got the following result: 65, or 31 per cent, prepared statements quarterly; 82, or 39 per cent, prepared statements semi-annually; 46, or 22 per cent, prepared statements annually; 16, or 8 per cent, prepared statements monthly.

Do you know what is wrong with this quiz picture? Only 8 per cent are playing safe, 92 per cent are doing business "in the blind," bad enough in peacetime—dynamite in wartime.

Printers Inviting Trouble

If this poll is a reasonable test-check for the remainder of the country, which seems likely, it indicates that the printer is inviting a blitz in this war economy period. Because of price ceilings and other wartime restrictions which make gainful operation more difficult, the printer should go into a huddle with his profit-and-loss statement monthly. It is definitely bad business management to let a month pass these days without knowing where you stand on profit or loss.

Our poll disclosed further that only thirty-five printers, or 17 per cent, analyzed their statements properly after they received them. Among this number were seven of the sixteen who had profit-and-loss statements prepared monthly. Even if you get monthly statements, it will do little good if you take a hurried look-see at one figure, the net result, and file them away. Every statement should be analyzed in an intelligent manner.

Yet, 83 per cent of these printers made no proper analysis. This indicates why printers, in the past, have known less about their cost of do-

Few printers ask for monthly profit-and-loss statements. This is almost a "must" under wartime price conditions which narrow margin of safety

ing business than other business people who made it a practice to analyze their operating expenses critically, from month to month, period to period.

In analyzing a statement, the printer should depend largely on his own experience figures, rather than outside averages, which are not always dependable yardsticks to check individual expense items.

Operating figures vary according to sales volume, types of printing sold, population, conditions peculiar to a territory, *et cetera*. A printer doing \$50,000 in a city of 200,000 will find that his expenses, in percentage-to-sales ratio, differ from the printer doing \$200,000 in a 50,000 population town. Even printers with similar operating set-ups and sales in the same towns may find that their profits differ widely. Sometimes the condition of the equipment has much to do with the variation.

Must Weigh All Factors

At any rate, the printer should depend largely on his own experience figures and judgment to determine the fitness of each item listed on the profit-and-loss statement, knowledge that comes only through careful, competent, and consistent analysis of the figures covering operations.

Consider average operating ratios from outside sources, if available and recent, but your own experience figures are the best guides to efficient management.

Take Fred Martin's profit-and-loss statement for October, 1942, and let's use it as a "guinea pig" in discussing this subject. When analyzing this statement, Martin should compare it, item for item,

with the October statement for three years prior. Even if conditions are such that correctives cannot be applied, you, at least, should know where you stand and which way you are heading.

With margins slimmed by ceilings and other wartime restrictions, you've got to know the answer to your managerial efforts month-to-month, whether good or bad. The peacetime fallacy of working "in the blind," depending upon annual or semi-annual profit-and-loss statements, is gone with the wind.

Sales Should Be Classified

Notice that Martin lumps sales. They should be classified for each division of the graphic arts, such as relief printing, lithography, trade typesetting, rotogravure, *et cetera*, or as business forms, advertising novelties, including fans, blotters, pencils, and the like.

The printer who does commercial work and also publishes a newspaper should keep separate accounts on income and outgo for each division of his business. If he pushes matched stationery, for example, pushes it vigorously through salesmen and advertising, he should classify accounts so that he knows whether he is profiting on his promotional efforts. Likewise, if he does a big business on religious cards, spiritual bouquets, sympathy cards, commencement invitations, and wedding announcements, he should classify this type of work.

Circumstances alter cases, hence, the method of classification depends upon the printer's set-up, but printers, large and small, should know what they earn or lose on the main types of printing they sell. You must pin your profit or loss down to source these days. You must know where you are earning or losing money.

Large concerns, as well as small ones, go awry on such classification

or departmentalization, assuming that a certain line or division of the graphic arts is earning a profit when it is losing money but the managements do not know it because they lump income for the business as a whole and do not prorate expenses; hence, cannot earmark the "weak sisters" living off the fat of the profitable lines.

Classification should not be carried too far but even the small printer should classify sales according to lines that do a substantial volume.

Net Profit Is Too Low

Martin makes a good margin and should net more than 2 per cent on sales, even in these days when profits are restricted. If your net profit is too low, despite satisfactory margins, your overhead is too high and you should lop off expenses wherever you can or increase sales to reduce the overhead ratio to sales.

We know that this is easier said than done in many cases but these suggestions are your only avenues of escape from loss unless you can get O.P.A. consent to "up" prices.

Even in calmer days, business research specialists stated that their surveys indicated invariably that profits were due more to the rigid control of expenses than to brilliant sales strategy and this is more likely today when margins and sales have been restricted by wartime controls.

Expense Must Be Controlled

The hallmark of the capable business manager for the duration is expense control. List all expenses individually and compare each item, month by month, to note the trend, also make comparison with your experience figures for the past three years. Don't increase your fixed expense, if you can help it. Fixed expense cannot be cut so readily.

Analysis may show that an expense is too low. For example, Martin spent less than 1/5 of 1 per cent in October for advertising, obviously too low, if indicative of the yearly ratio.

There is a dangerous tendency at a time like this to ask "What's the good of spending money for ads when we can't handle the business coming in?" This is a sophistry. Keep the advertising output up to standard. You will need the good will it stores up after the war.

Interest paid — \$100 — indicates loans payable of \$20,000 at 6 per cent yearly—rather high for a business this size. Collection expense of \$100—1 per cent on sales—is high.

Also note that the allowance for loss on bad debts is \$10 for October,

and miscellaneous expense, the resulting 10 per cent is satisfactory.

Martin should, however, check his depreciation allowances. They seem low and, if so, he isn't earning even 2 per cent on sales, but he may have some old machines in operation,

FRED MARTIN				
PRINTER				
PROFIT-AND-LOSS STATEMENT				
October, 1942		1941	1940	1939
Net sales billed	\$10,000			
Cost of labor, paper, engravings, electros, et cetera	7,200			
Gross margin on sales	\$2,800			
Overhead expense				
Rent	\$150			
Taxes	90			
Depreciation on mechanical equipment	25			
Depreciation on non-mechanical equipment	10			
Depreciation on furniture and fixtures	5			
Depreciation on delivery truck	20			
Allowance for loss on bad debts	10			
Insurance	60			
Interest paid	100			
Advertising	15			
Telegraph and telephone	25			
Traveling expense	3			
Postage and stationery	10			
Office expense	40			
Legal and accounting service				
Interest on investment				
Non-productive labor	100			
Shop expense (oil, rags, benzine, ink, et cetera)	105			
Repairs and maintenance	15			
Freight, express, and parcel post	22			
Delivery expense	32			
Donation and dues	5			
Discount allowed	15			
Packing and shipping				
Heat, light, and power	95			
Collection expense	100			
Damage and spoilage	120			
Salaries and commissions of salesmen	600			
General selling expense	200			
Executive and clerical salaries	600			
Miscellaneous expense	28			
Total overhead expense	\$2,600			
Net profit on sales	\$200			

The columns at the right should be filled in with previous years' figures for comparative studies. This specimen statement is presented merely to show you how to arrange the detailed set-up for easy comparison. The operating ratios are not necessarily average and yours may differ. Use your own experience figures as guides when making the monthly analysis of your profit-and-loss statement. Do not combine accounts such as "Rent, insurance, taxes," as is too often done. List all accounts individually to make comparison easy

or \$120 yearly. If Martin is setting aside 1 per cent for bad debts, this indicates that his receivables are \$12,000—too high—and may explain why his loans payable are high.

Executive and clerical salaries at 6 per cent of sales are about right and when combined with other administrative expense, interest paid, telephone and telegraph, postage, office expense, collection expense,

which have been written off and this may account for a low net. Old machines can't turn out work as profitably as new units.

Fixed expense, rent, taxes, and depreciation, \$300, or 3 per cent of sales, is below average, but depreciation, if too low, may "up" the fixed charges after adjustment.

Insurance seems too high. Many printers pay for too much coverage

or pay too much for adequate coverage. Check your policies with your insurance agent with a view to economies.

Non-productive labor should be watched carefully. It will tend to rise with the duration. This account should include lost time due to breakdowns, which, because of the difficulty of getting new machines and replacement parts today, may be high for the duration. Excessive waiting for hard-to-get items, inexperienced help, and the tendency for labor to "soldier" these days may cause a dangerous increase in this expense ratio.

Keep Spoilage Down

Damage and spoilage is likely to rise for the same reasons. Martin's ratio for October is 1.2 per cent of sales, \$120, which is too high. Try to keep damage and spoilage down to $\frac{1}{2}$ of 1 per cent on sales.

Inasmuch as the margin seems ample, it is Martin's best bet to analyze his overhead expense carefully. If the margin had been too low, his first step would be to pore

over his estimates and job costs on completed work, making comparisons with experience figures to see why his labor and materials costs were out of line.

Price Control Ties Hands

Price control prohibits boosting prices to take up the slack, so it is largely through keen detective work of this sort that the printer can purge his business of undesirable elements that are picking his pockets.

You are the best judge of the profit you think satisfactory, but we suggest that you be very conservative these days. We have checked figures in pre-war times where only 4 out of 11 concerns made a net profit over 5 per cent and we have analyzed figures in the printing industry that varied from a 4 per cent loss to 11 per cent profit for the same type establishment, and when we checked behind these figures, we invariably found that the biggest money-makers were those printers who put their profit-and-loss statements on the pan monthly.

If you net 4 per cent today after deducting remuneration for your own services, interest on investment, and the various allowances for bad debts and depreciation, you may consider yourself a competent business manager.

In the final analysis, remember that the sales figure is not the true index to net profit. In many cases, profits have been low when sales were high, or have decreased when sales increased. Sales are important but so are the figures coming after the sales digits on the profit-and-loss statement.

Good Management Will Survive

Even though your sales volume is curtailed, you stand a good chance of pulling through the war period with something in the till if you watch your costs with falcon eye through the medium of profit-and-loss statement analysis.

When the postwar period begins, keep up this good work. Monthly analysis of your operating figures is a profit-building chore in a peacetime or wartime economy.

The Inland Printer Picture Quiz

How wide is your acquaintance in the graphic arts industry? Test your memory for faces. Do you recognize the men below? One of them is president of a big printing supply company. Another of them is a man who has been active as an officer of the International Association of Printing House Craftsmen for years. The third is a well known typographer from the Middle West.

Try to guess who these men are, and then turn to page 78 and see just how good your memory is.

Each month, The Inland Printer will print the pictures of three or four men who are well known in the graphic arts industry. It will be interesting to you to check up on how well you know the leaders in the industry. Watch for this feature every month.



SPECIMEN REVIEW

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies cannot be mailed

By J. L. Frazier



W. C. STREMIC, of Philadelphia, Pennsylvania.—Each and every item you submit evidences super skill in typography, also a fine sense of the fitness of things. Treatment in all cases is in thorough accord with the character of the subject, another good feature. We agree with you that the advertisement of John C. Meyer & Son, your employer, is something new in advertising typography, hope to find it possible to reproduce it adequately in space that can be spared.

ROD MACLEAN, of Los Angeles, California.—California Bank advertisements are excellent in every respect. The large one headed "A record of accomplishments" is interesting for another reason. Aside from name of bank and reference to fact it is quoted all copy is from an address of President Roosevelt, so, as you state, the President "unwittingly wrote the ad." By being on the alert other ad men—and all printers are, or should be, ad men—can work up copy from addresses by leaders in government and industry.

ELBERT H. BURNS, Champaign, Illinois.—In every respect the "V" folder "40 et 8 Banquet" is top grade. Typography is exquisitely neat, printing in brown ink on the buff antique paper makes a fine combination with the purple edging of the stock which forms the "V" when folded as the sheet was. More printers should sell such folders. The idea not only contributes character and interest to folders where it is applied but must promote the country's war effort. Complete directions for the "trick" fold producing the "V" were given on page 48 of *THE INLAND PRINTER* for September, 1942.

McINNIS PRINTING COMPANY, of North Sydney, Nova Scotia.—Because it is of a newer style we prefer your letterhead with name in Bernhard Tango. Because address line is too large we were about to indicate a preference for the other but while inviting in delicate gray and blue, the second is a static, centered form with type rather smothered by rules. Even so, either is better than most printers use. Color combinations and presswork are

excellent, impressive even though colors are delicate, possibly because they are. People note such departures from common practice, note what is different more than what is bold.

C. HAROLD LAUCK, of Lexington, Virginia.—You have turned out many pamphlets and books the typography of which meets the highest standards

starting off a page with the final short line of a paragraph but, even so, the indentation does make the line shorter and the indentation in lower left-hand corner of the page breaks page contour. Agree?

THE BARNES PRESS, of New York City.—The forty-eight-page catalog you have produced for the Foxboro Company has a smack of the European in its design.

It is interesting and colorful—a fine handling of reverse plates, color contrast, tint backgrounds, and the use of color for printing some of the text matter. Although up-to-the-minute in design, we think you will agree with us that several things have been done which obstruct easy reading. The tall, thin letters of the word Foxboro on the cover make it hard to grasp quickly. The color backgrounds are a bit dark for the eight-point sans-serif type used for the text matter, and we feel that reading would have been easier had these backgrounds been screened. The index pages and tabular tables are presented in an orderly and distinctive style. You have nevertheless produced an example of printing which radiates fine craftsmanship.

LONDON SCHOOL OF PRINTING, London, England.—The "Strip for Action" issue of your *LSP Record*, is a tribute to the thorough instruction which the students of your school receive. Numerous short articles, written for the most part by students and former students, have been arranged along typographical lines similar to the *American Readers Digest* and *Coronet* magazines. Sketches which appear adjacent to the headings of many articles are in a second color. The eight-page insert on en-

ameled paper carries a four-color reproduction of President Roosevelt on its first page, with a story, "Type in the Making," on other pages. Accompanying the article are many halftones on which the presswork is faultless. It is encouraging to find such high standards maintained in the training of future graphic arts workers on items which undoubtedly were produced under abnormal conditions due to wartime restrictions.

Letterheads

ARE CHOSEN BY THE "BOSS MAN"

WHILE many printers, as well as buyers of printing, are inclined to treat the letterhead like a stepchild, the fact remains that it is an important representative of every business, and careful attention should be given to its planning.

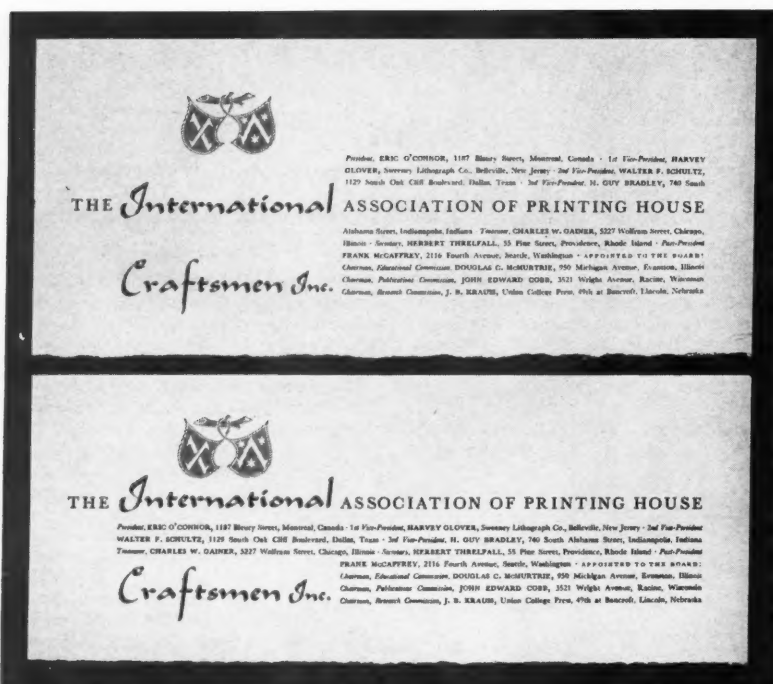
A recent advertising piece issued by the Whiting-Plover Paper Company gave the information that almost 60 per cent of the presidents of firms personally select the paper used for company stationery. The information was based on the answers of 228 presidents to questions asked by a prominent business paper.

The fact that heads of companies are so vitally interested in the letterheads of their firms leads to one conclusion—that a printer is wise to aim his suggested layout for a new letterhead toward the likes of the president of the firm—and do the very best job of typography he knows how, using every source of ideas available to him.

To help you do a better job along this line, the Specimen Review department this month illustrates nothing but letterheads. Somewhere on the following pages you will find a letterhead representing almost any type of business.

Most of these letterheads are exceptionally fine examples of the printer's art, and you will find enough ideas among them to supply many of your customers with something new and different. File this issue of *THE INLAND PRINTER* under letterheads, and, whenever you have a few minutes to spare, study these pages and see how you can improve on these samples for the use of your own customers.

of book work, and "The Lee Memorial Journalism Foundation," composition of which is in that great book type, Baskerville, is one of the best you've done. It re-emphasizes the merit of the face, one any printer who has a book to produce in fine fashion should consider most seriously. We note that on one page, at least, the final line of a page is the first (indented) line of a paragraph. That is not nearly as bad as



These letterheads, designed by Howard N. King, York, Pennsylvania, make use of almost exactly the same type elements, arranged in a different manner. Printed in black, brown, and blue, they were submitted to the same competition as the Craftsmen letterheads reproduced on the opposite page

FREDERICK W. SCHMIDT, of New York City.—“Words from the Heart of America,” which you state was produced in Benjamin Franklin style, will be read with interest by those who receive it and will no doubt be retained on the book shelves of many. The collection of statements made by many of America’s great leaders of the past and present makes a fine example of institutional advertising for the printer in these war days. The text pages, set in a ten-point slug-cast Baskerville, have been given added color through the use of script initials. Printed in a gray-blue and black on a fine paper

with deckled edges, the thirty-two pages, 4½ by 6 inches, are bound in a French-fold paper cover of light blue and presented in a slip cover of the same color. We can point out no faults in its production with the exception of the introductory pages. These, we believe, would have appeared to better advantage had they been leaded the same as the other pages.

WORLD PUBLISHING COMPANY of Cleveland, Ohio.—“The Art of Jacob Epstein,” a large volume 8½ by 11½ inches, with 272 pages, sets a high standard of book printing. Although not often selected for

use as a book type face, the fourteen-point Garamond Bold of the text pages looks especially legible with its wide leading. An unusual treatment has been used for the roman numerals which indicate the chapter divisions of the text. Large size Garamond Old Style characters have been positioned within a one-half-point rule box which covers six lines of the text matter in initial letter style. Although Epstein is widely known for his sculptures, the book also includes many of his drawings and sketches. The 175 halftones, many full-page size, are well printed. A light gray buckram binding has been used with the cover design, a mural sketch, stamped in gold. End sheets are a sepia brown and book edges are stained to match. A minor fault to us is the use of all capitals for the entire index of the plates. Designed by Robert Josephy.

AUGSBURG PUBLISHING HOUSE, Minneapolis, Minnesota.—You have produced a most creditable piece of work in the recent issue of the book, “On the Way.” With copy which presented a difficult typographic problem you have handled its pages in a spirit that promotes reader interest. The chapter headings, each a problem in itself, have been handled in a refreshing style with type lines arranged in out-of-center fashion. Since the text matter contains many italic side-heads, we feel that the use of roman type for the introductory paragraph of each chapter would have represented better style—either changing size or weight of the type. The illustrations of wood-cut style lend color to the gray tone of the text and are well positioned to eliminate short pages at chapter ends. Objectionable one-word run-overs could have been eliminated in the text matter had the operator used thin spacebands. The cover design, stamped in deep green on light green cloth, carries a horizontal band with the book title in reverse. A pen-stroke decoration extends to the top and bottom of the cover to make an over-all pleasing pattern.

ARTHUR H. HERT, St. Louis, Missouri.—Congratulations to you on the change of pace and general excellence of the cover for *The Credit World*. Instead of masthead—reverse plate in blue with letters filled in in red—being across top, as is customary, it is along bottom. Copy “Credit, Man’s Confidence in Man, an Ideal Worth Preserving” in big, but not bold, type appears above the masthead, “Credit” in seventy-two-point caps of the characterful and attractive Ludlow Delphian, a letter deserving of more use than it gets. Printed in red the word is framed by an attractive panel of combination rules of varying weight printed in blue which gives effect of third dimension. “Man’s Confidence” and “in Man” follow in seventy-two-point Caslon upper- and lower-case italic with “An Ideal” and “Worth Preserving” below in two lines of twenty-four-point Bodoni caps rather widely letterspaced. It’s characterful and impressive—will get more attention than if masthead were at top because it’s different. Our old friend and long time



The Art Center letterhead was printed in blue and black by Wicklander Printing Company, Chicago. The Greeting Card Industry letterhead was printed in gray and terra cotta on a white laid paper

subscriber, John Lamaroux, of Warwick, really rang the bell with this page. Since you've sampled John's ability and found it top-notch why don't you have him restyle the whole paper? However, as such papers go, it isn't too bad as it is.

DEFENSE INDUSTRIES LIMITED, of Ajax, Ontario.—Over all, your 11- by 16-inch employe magazine, "The Commando," is outstanding, it seems especially so editorially. The front page of the September 28 issue, featuring a halftone portrait bleeding off both sides with masthead in reverse color above, is of excellent design, layout, and typography. It is decidedly impressive. Similar styling is not apparent on other pages. Accents, including halftone illustrations, are not always well distributed. On page 3, for instance, they are grouped at top and to a lesser extent on right, with type all together below and to left. It would be better if the mass were broken up, indeed if some were shifted to another page where there are no cuts or just one or two. The two-column head of page 3 is unshapely; there is too great a contrast in shape between two type faces and lines are crowded. Too, the "hole" at end of the two main lines is "awkward," especially with lines so tight. In principle a sub-head should not be wider than main lines. The sub-head under reverse plate on page 5 is ugly, what with such condensed type being so widely spaced between words and the final line a single short word. With all lines except last even length, that so very short, contour is unpleasant. The editorial page is second best. Presswork, highly important where pictures are featured, is excellent.

RICHARD C. WIPPER, of Floral Park, New York.—Considered as the work of pupils, the annual report of Central High School is commendable. It is unfortunate the building illustration on the cover was photographed so close on or from such a low point. With the flag pole vertical, or about so, the tower is leaning, as are also the columns. Indeed, no two verticals in the structure are parallel in the picture. Presswork is good. Printing with brown ink on coated stock, while helpful in case of halftone illustrations, is a handicap in reading the text in light-face roman. Black ink would make a world of difference. The bold extra-condensed type used for title page and heading is not only too bold in relation to body (for book composition) but is unattractive and not in harmony with the beautiful body type. This type is highly effective when used in advertising display but is cast for the wrong role in this booklet. We dislike the large amount of space between halftones where two (one above the other) appear on a page. With this space wider than side margins of page, unity is disturbed; white space is not well distributed with respect to proportion. Back to the title page, contour is bad with center group so wide in relation to top one, and bottom narrower than top. The figures "1942" making up bottom group are too small; the effect would be better

The International Association

President, ERIC O'CONNOR, 1187 Bloor Street, Montreal, Canada - 1st Vice-President, HARVEY GLOVER, Secretary Lithograph Co., Belleville, New Jersey - 2nd Vice-President, WALTER F. SCHULTZ, 1129 South Oak Cliff Blvd., Dallas, Texas - 3rd Vice-President, H. GUY BRADLEY, 740 South Alabama Street, Indianapolis, Indiana - Treasurer, CHARLES W. GARNER, 1227 Wabash Street, Chicago, Illinois - Secretary, HERBERT THRELFALL, 55 Pine Street, Providence, Rhode Island



Rhode Island - Vice-President, FRANK McCAFFREY, 2116 Fourth Avenue, Seattle, Washington - APPOINTED TO THE BOARD: Chairman of the Educational Committee, DOUGLAS C. MCNULTREY, 950 Michigan Avenue, Evanston, Illinois - Chairman of the Publications Committee, JOHN EDWARD COBB, 3521 Wright Avenue, Racine, Wisconsin - Chairman of the Research Committee, J. B. KRAUSE, Union College Press, 49th at Barnard Street, Lincoln, Nebraska

of Printing House Craftsmen Inc.

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THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN, INC.

Press proofs in color of these five letterheads for the International Association of Printing House Craftsmen, designed by Howard N. King, York, Pennsylvania, were handed to various officers and members of the Association with a request to name a first choice. The letterhead at top was finally chosen. It was printed in green and brown on gray paper. The color combinations of the other four letterheads, from top to bottom: black and red, black and brown, black and red, black and brown



ADCRAFT PRINTING CO.
107 FRANKLIN ST. • CLEVELAND, O.
PRINTERS • TYPOGRAPHERS • LITHOGRAPHERS • ENGRAVERS



H. L. RUGGLES & CO.
107 NORTH WACKER CHICAGO
TELEPHONE FRANKLIN 0943



THE AMERICAN
MAGAZINE
THE CROWELL-COLLIER PUBLISHING COMPANY • 250 PARK AVENUE • NEW YORK, N. Y.

BISMARCK HOTEL
EMIL EITEL • EARL EITEL • OTTO H. EITEL
CHICAGO
EXECUTIVE OFFICE
RANDOLPH AT LA SALLE
TELEPHONE CENTRAL 9123

KESSLER KUHN
Air Conditioned RECREATION PARLORS
SWISS HALL BECKELEY AT OLIVE STREET
WAKEFIELD, MINN.

ITALIAN MARBLE & MOSAIC COMPANY
TILES
MARBLE • MOSAIC • TERRAZZO • SLATE • DUTCH • ITALIAN TILES AND CERAMICS
OFFICE: 4433 N. GREEN STREET BALTIMORE WORKS: 347 GUNWOLD STREET

Adcraft letterhead printed black and brown on white. Ruggles letterhead black and red on white. American Magazine letterhead printed blue and red on white. Bismarck Hotel letterhead designed by Paul Rensinger, Chicago designer, to print gray and red. Kessler Kuhn, printed dark brown and black, and Italian Marble, printed dark blue and yellow, by Robert A. Williams, Evansville, Indiana. Styles of lettering used on these letterheads lend themselves well to the businesses advertised

if address were at bottom, "1942" in top group or as third line of center one. This change would bring about greater width and weight at the bottom although address should probably be in two lines. However, the foregoing would only result in better use of type employed with design about as at present. In reality no real designing is indicated by the page.

THE DAVIS PRESS, of Worcester, Massachusetts, has issued the most effective advertising effort for a printer we've seen in a long time. Two pieces comprise the mailing. The first is a sheet of heavy white stock, 15 by 22 inches in size, on which only the top quarter bears printing. Here there is, first, an illustration of a gold eagle outlined in black against a blue field with white (stock) stars in upper half. This panel is surrounded by a quarter-inch red border. "Roll of Honor" is printed below in blue from seventy-two-point Corvinus Bold caps with "in the service of our country" following in eighteen-point of the same type in black. The idea is for concerns receiving the piece to letter the names of employees entering the nation's service (or have them printed, by Davis, of course) in the open space. A leaflet accompanies, a short foldover at top of which is glued to back of "Roll of Honor", this so front will not be marred when the leaflet is removed. We like this copy on the leaflet: "Just as you may place the names of men from both your office and shop upon this Roll of Honor so will many of your customers be losing men. New men will come in who do not know your organization and its policies. New operators will be working upon the machines or using the tools you make. It is our part in this great upheaval to create the printed pieces which can serve as your contact with these new men as well as bring today's fast changing information to your old friends. Restrictions of time and travel will make it difficult for you to keep personal contact—carefully planned and well executed Printed Messengers can maintain this vital acquaintance-ship and, more than that, help you build for the future after the war."

OVID BELL PRESS, Fulton, Missouri.—One seldom sees presswork on halftones as good as it is in the brochure "Monticello College Bulletin." It is particularly important where there are many of them, as in this item. We confidently believe the most possible was made of the photographs, so your engraver has a share in the orchids. The 9- by 12-inch page permitted large illustrations, "bleeding" them off here and there contributed further to that end, and, in consequence, the pages are highly impressive. Layout of plates and type, also the accompanying distribution of white space, represents real skill. The French-fold extension cover of deep terra cotta hue contributes "body," suggests a high-grade institution. We especially admire the unusual title page. A rather large oval halftone illustrating dome of a school building with a quarter-inch gray border is near upper left-hand corner.

THE INLAND PRINTER for December, 1942

Closely below and to left there's a panel 21½ by 16 picas, in which "Monticello College" in two lines appears white against gray (benday) and "Alton, Illinois" in reverse color in a narrow black band below the gray. The third unit of the page is a line of light-face Kabel caps, "A Book of Backgrounds." Now we come to something over which we always hesitate—being so meticulous, or presumptuous, as to point out flaws an average person would not notice. While the intent was to have the three cover lines flush right the rounding of the large "O" at end of "Monticello" makes the big line seem (optically) a bit short at the end of the two small lines "College" and "Bulletin" which follow. Impractical though it probably is, we'd like the final lines of captions full length. If you'll compare one with a short final line with one all lines of which are even you'll get our idea. Too, and especially in view of large amount of white space in pages, lines of cut captions could be opened up with additional one- or two-point leads. It's a beautiful job, and we don't believe the perfect item of printing has yet been turned out.

PETERSON PRINTING SERVICE, of Council Bluffs, Iowa.—In the four beautiful items for the Reinhart Funeral Home you have not only demonstrated top-flight printing craftsmanship but supplied us with ideas to pass on to other readers from which they can profit. All four are to be given to the families of those buried by the Reinhart organization. First there's the folder "Gratefully" on "clouded" card stock suggesting granite. Somewhat below center on the front there's a band of combination rules printed in silver and which bleed off sides. "Gratefully" is overprinted in blue, the "G" being an inch-high cursive initial extending above and below the band, the rest of the word in twelve-point Cloister old-style caps, the height of which is a little short of width of band. The word is near right-hand edge of page. Opening the folder one finds the silver band continuing across two center pages with "acknowledging your comforting expression of sympathy" overprinting in blue. It is, indeed, chaste, and beautiful. A second item, a French-style folder on similar stock, is "In Memory" which appears in neat type, with high stick-up "M", in lower right-hand corner, upper left-hand corner bearing illustration of dove holding an olive branch. Page 2 carries poem "Taken Flight" and page 3 a panel "In memory of" with open space for writing desired copy. The poem is basis of third item on which it is printed in much larger type on beautiful green-toned stock, pattern suggesting mother of pearl. This card is mounted on suedefinished stock, the corners being inserted through slits near corners of the larger purple stock. Finally there's the 6- by 9-inch "Memories" booklet of sixteen pages and cover. The cover is of blue tone mother of pearl type bearing beautiful design of illustration and title in blue, the booklet being tied with a blue cord. Inside pages are printed on



Intelligencer PRINTING COMPANY
 EIGHT WEST KING STREET
 LANCASTER, PENNSYLVANIA
LETTERPRESS PRINTING • OFFSET LITHOGRAPHY • DESIGN • DIRECT MAIL • SCIENTIFIC PUBLICATIONS
ESTABLISHED 1894



The CINCINNATI CLUB of PRINTING HOUSE CRAFTSMEN
 CINCINNATI, OHIO



McCulloch Bros. & Co.
 MAKERS OF FINE SHIRTS
 1449 ST. ALEXANDER STREET • MONTREAL MARQUETTE 1422

COMMERCIAL • FINANCIAL • RAILROAD

SOUTHAM PRESS
 PRINTING AND LITHOGRAPHING
 MONTREAL
THE SOUTHAM COMPANY LIMITED



1070 BUREAU STREET MONTREAL

LEADER PRINTING CO.



Intelligencer Printing Company letterhead printed black and blue on white. Letterhead of The Cincinnati Club of Printing House Craftsmen was printed in black and light blue. Officers' names were printed in black on two blue bands at bottom of sheet. McCulloch Brothers letterhead designed by Rodney Wolfe and printed in dark brown and light blue by Cardinal Printing Service, Montreal. Southam Press letterhead in brown and light green. Leader letterhead printed black and yellow




Shore Acres letterhead printed on blue stock, type in dark green, map in blue. Sarah Leavitt letterhead, the word "Design" was printed in gray, type printed in dark blue. Exceptional amount of white space above the type line distinguishes the Whalen letterhead, printed black, brown, and gray. Burke and Gregory letterhead was printed in black and red on laid paper. From portfolio of American Writing Paper Company comes this Levinson letterhead, printed in black and brown

granite-like stock. First bears panel "In memory of," second the "Twenty-third Psalm," and third "Obituary." Four pages follow with illustrated heading "Obituary" at top, then a page to record data on "Services," following which is a page for listing "Bearers" and "Flower Carriers." Pages follow headed "Friends Calling," "Flowers" and "Memories," then the final one on which "The Lord's Prayer" (St. Matthew VI—9-13) is printed. Here are four items any funeral director would find it an advantage to issue, an easy sale of quality printing for the printer who presents the idea to him.

YORK CLUB OF PRINTING HOUSE CRAFTSMEN, of York, Pennsylvania.—A great relief from the long line of ordinary announcements of meetings is this setup of your club. The portfolio which you issued to each member so he will have some place to keep his announcements of future meetings, will definitely encourage him to save this file. The heavy ripple-finish cover stock, dark blue on the outside, light blue inside, will keep the announcements in good shape. Breaking into an all-over background of music-face rules, spaced about eighteen points apart and printed in dark red, is a solid scroll printed in gray, with dark blue indicating the edges of the scroll. On top of this is printed in black: "Coming Events for the Members of York Club of Printing House Craftsmen, 1942-1943" in four lines of forty-eight- and thirty-point Onyx caps. On the flap inside is printed in twelve-point Bodoni an explanation of the reason the portfolio was prepared, lines square at left, and nicely ragged at right. Two modern ornaments printed in gray complete the picture. The first of the twelve announcements which will be sent out is that of an address that was given by John J. Deviny on September 14. Designed by Howard King, it takes the form of a twelve-page brochure with an "extended" cover. The 6- by 9-inch cover is printed in red and gray. Surrounded by an irregular stippled red border, the copy: "The York Club presents John J. Deviny," *et cetera*, is set in fourteen-point sans-serif caps in lines of unequal length, with about two picas between lines. This copy is printed in gray, with the name "John J. Deviny" set in seventy-two-point Brush running upward from left to right, printed in red. The inside pages, 4½ by 6 inches, carry five lines each of eighteen-point sans-serif, with three picas between lines, telling about Mr. Deviny. This is printed in gray, as is the reverse color panel on page 2, reading "About this man John J. Deviny." In the lower outside corner of each page, in red, appear two or three words of facts about the meeting, such as the date, the time, the place, *et cetera*. A halftone print of Mr. Deviny, in red, was tipped in on page 1. Centered inside the cover is a panel of red, front and back, same size as the body of the brochure, with Craftsmen's emblem overprinted in gray. SANDERSON BROTHERS, North Abington, Massachusetts.—There is much about


your handling of the house-organ, "National News," to commend, little to condemn. The big features are highly praiseworthy, faults are in details. Take the cover, standard except for picture changed each monthly issue. Topping the 8½- by 11-inch page is a red band three inches deep bleeding off left, top, and right with "National News" in reverse color, white (stock). "National" is in large brush script letters aslant upward. "News" in heavy sans-serif letters is square on beneath the second half of "National" thus saving space up and down. Another red band, a bit less than an inch, similarly bleeds off bottom, month and year in reverse color in center (white) flanked with features of issue overprinted in black. A different halftone each month is between. All in all it's an effective design idea if not being too original. Side margins of lettering in upper red panel are too wide in relation to margins above and below. This suggests name in one rather than two lines reducing depth of red panel but by all means word "National," key word of company, should be distinctive from "News." More important is fact that halftones on April and May issues are so weak (highlight dots predominating) the red bands overpower the pictures. So if halftones are light use orange (or a lighter red) instead of the strong red so there'll be better tone balance. Masthead on first inside page a 50 per cent benday plate from top cover band takes up definitely too much space vertically—should be greatly reduced. Even so width is less than type page width, making page contour bad. A very small cut of the lettering would not give this effect even though it would leave more side margin because height would be so reduced the consideration of relationship would not be given. Get the idea? Now consider pages 4 and 5 of the May issue. The effect would be better if they were reversed. In the first instance Colonel Lillard (in large halftone) would be looking into rather than out of the spread. More important, there'd be an accent in upper right-hand corner of the then page 5 essential to good balance. With such large cuts as those on these pages the headings should be full width of page, in larger type if copy couldn't be worded to take longer lines. We like the reverse color heading across pages 6 and 7 immensely, stars around sides and bottom (cuts bleed off top) add interest, strike the patriotic note. We'd like single-column heads flush left rather than centered. Lines of two-line heads when first is flush left and second flush right should overlap more than they do on page 3 (not counting cover) of April issue. Why, by the way, weren't pages numbered in this issue? Despite the points of adverse criticism (you asked for them—to your credit) the paper is above, not below par and presswork is good. Where pictures aren't all they should be trouble is with photos. A good engraver can improve on photos to some extent but he can't make 100 per cent halftones from 50 per cent photos and the printer can't get more out of a halftone than the engraver gets into it.



A SCRIPPS-HOWARD AFTERNOON NEWSPAPER PUBLISHED DAILY AND SUNDAY


THE EVANSVILLE PRESS

EVANSVILLE PRESS CO. FRANK B. FORD, Editor
W. C. BLISSING, Business Manager EVANSVILLE, INDIANA

Grace  Townsend Insurance

a Life and Accident Insurance Service for Over Ten Years


Mercantile-Commercial Bank Building, Evansville, Indiana




IONE studio of the Dance

108 S. E. THIRD STREET EVANSVILLE, INDIANA

TYPOCRAFTERS ON TO RACINE, WISCONSIN, OCTOBER 10-11



COMMERCIAL FACTS INC.



BOARD OF TRADE BLDG. - CHICAGO - TELEPHONE WABASH 6243

The three letterheads at top were designed and printed in the Printing House of Robert A. Williams, Evansville, Indiana. The Evansville Press printed dark gray lettering and blue illustration on white. Grace Townsend printed in two shades of brown on white laid paper. Ione Studio printed dark gray type and red ornament on blue. Typocrafters letterhead designed and printed by Ben Wiley, Springfield, Illinois, blue and red on white. Commercial Facts letterhead in black and red on white

LAST CHANCE

To Enter Letterhead Contest!

THIS is the last month in which you may enter the contest to design a letterhead for the use of **THE INLAND PRINTER**. Your ideas are valuable to us, and we are offering these prizes in the hope that you will be stimulated to action and produce some really fine designs.

The prizes are only a part of the value you will receive from this contest. The stimulation to your idea department, plus the many attractive layouts submitted by other contestants, form the real backbone of these contests. You have been saying, "I MUST enter that contest." Get out your tools and go to work this minute!

Use this copy: Tradepress Publishing Corporation, American Hairdresser, Chemical Industries, The Inland Printer, Rock Products. 309 West Jackson Boulevard, Chicago, Illinois.

The Rules: Submit fifteen proofs in two colors, one of which may be black. Any color stock may be used. Also, three proofs in *black ink on white stock* of each form separately. All copy must appear across top of 8½-by 11-inch sheet (regular letterhead size). Type and cast ornaments only to be used. No special drawings permitted.

Proofs must be mailed flat. Name and address must *only* appear on the back of one of the two-color letterheads.

Closing Date: January 10, 1943. Address entries to the Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago, Illinois.

PRIZES: FIRST PRIZE: \$25 — SECOND PRIZE: \$15 — THIRD PRIZE: \$10
Fourth Prize: A two-years subscription to THE INLAND PRINTER. Fifth Prize: One-year subscription to THE INLAND PRINTER. A six-months subscription to each of the five next-highest-ranking contestants. Duplicate awards in case of ties.

OFFSET TECHNIQUE

Questions about offset are welcomed and will be answered
by mail if stamped, addressed envelope comes with letter

By John Stark



Cleaning Trays and Dishes

We have considerable difficulty in keeping clean some of the trays and dishes used in our platemaking and camera department. Could you advise us of some method or formula to enable us to accomplish this end. We are especially anxious to obtain some formula that will remove stains from these pans.

Any information you can give us will be sincerely appreciated. We are of the opinion that our failure to clean some of these plates has occasionally resulted in our failure to secure 100 per cent results, more particularly in our darkroom.

Dishes used for "hypo" should not be put to other photographic purposes, even after cleaning, as any print treated therein is liable to be stained. Dishes used for developing and toning soon become dirty, particularly when the developer oxidizes quickly as pyro, for example. All dishes require cleaning at intervals, but those made of porcelain appear to require the most cleaning.

There are two kinds of stains, those which appear on the surface of the glaze, and those which find their way under the glaze into the very substance of the dish, from which it is almost impossible to remove them.

A solution of hydrochloric acid will remove most surface stains without damaging the dish, the best method being to pour water into the dish and add hydrochloric acid until the solution is strong enough; commercial spirit of salt will do equally well and is cheaper. An old tooth-brush, or a rag tied to a stick, may be used for corners, it not being advisable to use the fingers. Fresh stains will not require rubbing.

For obstinate stains, mix together eight ounces of pearl-ash, four ounces of quicklime, and one pint of water, stir up and place in the stained dishes; allow to remain for one hour, pour out, rinse with very dilute hydrochloric acid in order to destroy the last traces of the pearl-ash and lime, and finally wash well. However, spirit of salt is more generally used, and it makes dishes chemically clean enough.

To remove any slight stains from fragile dishes, rub damp salt on them with a piece of flannel, or rinse with very dilute hydrochloric acid and then rub with salt.

Rust on Damper Core

Recently, in an issue of *THE INLAND PRINTER* there was a condensation of an article by you on the preparation and care of damper rollers.

We have just had a set cleaned of rust and would now like to know just how to treat them and what kind of paint to use. Will you help us out?

You can get a small can of quick drying vermilion paint and be sure that the paint is applied as evenly as possible and have it dry before you sew on the covers. It would also be advisable to have your machine shop check your rollers for bent spindles before you re-cover them.



Your Own Gold Mine

Your business—if properly developed—is indeed a Gold Mine.

You have given it your best thought and effort. You have worked and worried, planned and prayed; but have you realized that the most powerful aid to its real development is **PRINTING**?

Do you consider the fact that every piece of printed matter you send out exerts a force which is either for or against your business? Yes, that is a fact. There is no middle ground. Each piece of printing you mail out helps or harms your business.

Because this is true, the printing you use is worth your most careful attention . . . and ours.



In its house-organ, "The Ink Spot," Buehler Printcraft Co., Cleveland, sows seeds of wisdom

Ink Drying on Post Card

We wish to ask a question relative to the lithographing of Government postal cards. We have been purchasing the regulation Government postal card in the full size sheet and lithographing on a Harris offset press a two-color form. A small border indicating the payment of the assessment, and the balance of the form, a little display advertising with an illustration, a copy or sample of one of the previous runs is enclosed with this letter.

We have had considerable trouble each time this job has been run with offsetting. At times there has been a lapse of a week or even ten days between the running of these jobs and the attempted cutting and the delivery of these lithographed sheets; but even with this lapse of time we have experienced trouble in offsetting necessitating considerable work in inspection, erasure, and sometimes even in re-running.

What has been your experience on the type of ink used on these Government postal cards which will permit of reasonably quick drying and with no offset. We are using these same inks which we have here on various other runs of a commercial nature, and even on document manila find that we have little or no trouble, but we do have trouble on these Government postal cards, and it is, to say the least, extremely annoying and unsatisfactory.

If you have had any experience in inks or processes by which these cards can be run satisfactorily and after a reasonable length of time cut and handled for complete delivery, we would appreciate your advice and suggestion.

If you carefully examine the post card stock that you have submitted, you will note that it has a coating of size on both sides and also that it is hard-finished by the process of going through a stack of calendar rolls before it is sheeted; this gives you a hard printing surface which does not allow your ink to dry by absorption to any appreciable degree. You will therefore be obliged to resort to a special ink that will dry entirely by oxidation.

Under these conditions it will be necessary to either rack this cardboard out in small piles or hang it up in small lots so that the air can circulate through it.

You will also have to resort to the use of an ink that has a very highly

concentrated color ground very fine in a synthetic vehicle such as rosin varnish, or your ink man can possibly make you a special ink that will penetrate the surface of the card and thus dry partly by absorption, thereby preventing offset and smudging.

You also have the alternative of having your paper merchant supply you with an alternate post card stock which will not have the objectionable features this card seems to have.

Regardless of what ink or card you use, you should eliminate all possibility of ink emulsification, by running your press with a minimum of water, also check your water fountain etch to insure that there are no salts such as ammonium dehydrogen phosphate or certain proprietary salts as its component parts, as this type of salt tends to retard drying as well as to cause ink stripping on your steel ink riders, which will cause ink emulsification.

Plastic Plates

I noticed in your last issue an item which referred to plastic lithographic mats. It stated that the Lithomat Corporation of Boston had developed a satisfactory plastic mat to be used on offset machines, in place of accustomed metal plates.

I would appreciate very much receiving from you details relative to this plastic plate, as to its merits as well as to the processes necessary for the proper use of same.

Inasmuch as I do not have access to the correct address of the Lithomat Corporation of Boston, I am unable to write them directly. I would appreciate your forwarding to me the correct address of this company.

The address you require is:—Lithomat Corporation, Cambridge, Massachusetts; Attention Joe Gilligan. You must understand that this company makes two types of lithographic plates; the Lithomat plate and the Photomat plate. The Lithomat plate is largely used on multi-lith machines for type forms, line drawings, facsimile reproductions, typewritten forms, *et cetera*.

The Photomat is used for Photo Lith productions and finer types of work. Whether both or either of these plates is ready for regular distribution to the lithographic trade, we do not know, but you can get full information by communicating with Mr. Gilligan at the above address. We have already forwarded a copy of your letter to Mr. Gilligan.

Permanency of Color

In our offset department we are printing charts and map work where it is necessary that the printed colors retain their original strength and color shade as closely as possible for a considerable length of time. These charts are subjected to hard usage under varying unfavorable conditions.

We have been mixing these colors in our own plant from various colors we have available most of the time. Do you think that we would have more success or better results in so far as permanency of color and shade is concerned if we bought these colors ready mixed?

All pigments and color lakes are chemical compounds, and it is quite within the range of possibility that ingredients may be used in a mixture which react together to cause a change in hue, due possibly to a variety of causes, and the change may be hastened by moisture or chemical fumes, without the effect of light. Apart from colors, white inks comprise titanium, zinc, or lead, and these under favorable conditions may affect the colors with which they may be mixed.

In mixing colors for chart and map work the precaution is usually taken to use "permanent" or "fast to light" inks, but it must be remembered that it does not necessarily follow that because an ink is fast it is also fast when used as one of the constituents in a mixture.

Some inks have a good fastness value at full strength, but when reduced to tint strength they may fade in a very short time, so that without actual knowledge of the properties of an ink it should not be used for making tints which are required not to fade.

The same trouble is likely to arise and be more difficult to locate when, to produce intermediate shades, a very small quantity of fast-to-light

ink is added to a mixture. In most cases, this small quantity present fades as quickly as when the same ink is used for making a tint, in which case the tone of the mixed ink is changed after only a brief exposure to light.

Ink makers will always provide information in such cases for the guidance of the ink mixer so that he may know the colors to use which are the best for the purpose. The ink maker can supply quite a range of inks, and these will avoid in a large measure the disappointments and defects which too frequently occur due to the fading of printed work.

From Zinc to Aluminum

For many years we have used aluminum plates in our plant with excellent results; we have printed both commercial and color work to the entire satisfaction of our customers and we are fast approaching the time when we will have to change to the use of zinc plates because of the difficulty experienced in obtaining replacements of aluminum plates.

Some of our employees have expressed the opinion that we will not secure the high-class results from the zinc plates which we have heretofore secured from aluminum, because of the tendency of the design to thicken up on zinc plates. In view of this we would appreciate an expression of opinion on this point in your Offset Technique department.

It is our opinion that any greasing and thickening up of the work, or any sharpening or wearing away of the work either on zinc or aluminum plates, takes place owing to circumstances, or a combination of circumstances, which are entirely apart from the nature of these two metals. In fact, I think that this theory is a 'bunch of bunk' which has been handed down to us from the old direct rotary printers and accepted without investigation.

The only time that work has any tendency to spread or thicken on a zinc plate, providing always that we are working under the correct and proper conditions, is when the grain of the plate becomes flattened down or broken from too much pressure, and it is a fact that this will occur even on aluminum, only it requires more pressure than when using zinc, owing to the fact that aluminum is harder, and since there is absolutely no necessity for any excessive pressure to take place on the offset press, this factor does not enter into the question at all when printing from either metal by offset.

● Recently a drug store in Norfolk, Virginia, inserted an advertisement in the local newspaper for "homely" girls to work as waitresses.

The girls already on the job, resenting the implication that they weren't exactly pretty, flew off the handle and threatened to walk out. The manager of the store explained that the newspaper had made a typographical error in the advertisement, so the girls decided to stay.

The word, of course, should have been "comely."

THE PRESSROOM

Pressroom questions will be answered by mail if you send a stamped envelope. Queries are kept confidential if so desired

By Eugene St. John



Spotty Crystallization

Enclosed are two copies of a magazine cover printed in our plant on which you will notice that the black just didn't take hold on the red as it should, except near the top of the page; exhibit B was double rolled and was much better. Exhibit A was single rolled. The red was a first down ink and the black an overprint one, both bought for the job.

Printing was on a new job cylinder press, equipped with non-offset spray and gas heater, both of which were used on the red. Rollers are all-season and probably a little hard, although changing to softer ones didn't help any.

We have run this type of work frequently before without any difficulty—sometimes overprinting with an ordinary black ink. The red was printed approximately a week before the black, which was undoubtedly too long a time intervening but why should it work in spots and not in others? Job was run four pages at a time.

Too long a time intervened unless a retarder had been used in the red and consequently it crystallized. Overprinting should be done when the first down ink is set just so the sheets may be handled without offset or smearing, unless a retarder is carried in the first down ink.

The red print is in the form of an L. Where the foot of the L abuts against the lower part of the perpendicular part of the L, the foot took some of the ink supply from the perpendicular part and the rest of the latter part consequently was more heavily inked or, in other words, more thoroughly varnished and was more glassy after the crystallization ensued. On this part the black failed badly to take.

In addition to this handicap a similar inking handicap occurs in the black form where a large halftone opposite the lettering which goes over the glassiest part of the red robs the black lettering of some of its ink supply.

In other words, where the black should be stronger to take on the glassier part of the red, it is weaker. The foregoing conditions obtaining in the red and the black forms constitute the crux of the inking prob-

lem after crystallization had occurred. Double rolling to some extent helped the inking on the lettering opposite the halftone.

Of course, hindsight is better than foresight after the mistake and it is easy to say that a retarder should be used when the first down ink is to stand a week after being sprayed and heated with the gas flame but the fact is that in a small shop that is busy it is hard to tell in advance just how long an ink will dry before overprinting takes place.

So a glance at the correctives after the mistake is more to the point. First, you may add a heavier (stiffer) halftone or even a bit of job black to the overprint black and while double rolling try to make it take on the red. Quite often this works out all right.

Failing in this, it becomes necessary to add a bit of wax compound to the black to enable it to grip the red, just enough for this purpose and no more; a little drier also may be added with the black. A very good compound is one of gum turpentine and wax supplied by the inkmaker, which may be used cold by merely mixing it in the ink.

● It has been found that an appeal to some senses causes people to buy merchandise displayed by merchants much more readily than an appeal to other senses. For instance: Eighty-seven per cent of the people respond most readily to the attraction of sight, 7 per cent respond most readily to the attraction of sound, 3½ per cent respond to the attraction of smell, 1½ per cent respond to the attraction of touch, and only 1 per cent respond to the attraction of taste. In order to get these people to respond to any kind of attraction, though, it is necessary to get them into the store. The chief way in which the store management can do this is through the use of effective advertising.

White Spots in Solids

Will you tell us the cause of the spotty printing of solids on the enclosed sheets?

There are three causes, the principal one being bits of dried ink and specks of dirt in the inks, black and colored. The second cause is bits of paper dust and lint falling on the form from the press brush or from other sources. The third cause is minute holes in the surface of the paper.

Dried specks of ink and dirt specks in the ink may be avoided by making sure that no dried ink or ink skin is lifted from the ink can into the fountain, by keeping the fountain covered during the run, by washing the presses up when the ink prints dirty, and by washing the fountain metal roller all the way around when the press stands at night, and covering the ink in the fountain with a strip of treated tympan or other paper oiled on the side not in contact with the ink.

Many up-to-date pressroom executives have the presses cleaned at regular intervals, say, every eight hours, by means of air suction and others use vacuum sheet cleaners to clean the sheets of paper going into the press.

At least the form and inking system of all presses should be covered when the floor is swept.

Paper lint and dust and other foreign matter falling on the form, principally from the press brush and also from the feedboard and cross-rods, comes often from the container and sometimes from the paper-cutting machine. Much of this trouble may be avoided by unpacking paper carefully so as to leave the dust and bits of foreign matter in the container and keeping table of cutting machine clean.

Much of the dirt and dust that reaches the press on the paper is removed from the sheets by the press brush and it must be cleaned as often as may be necessary, else dirt and dust will fall on the form.

After all precautions have been taken it may still be necessary to wash the form at intervals when printing solids—sometimes even to wash up the inking system rather than turn out spotty prints.

Time for Winter Rollers

Is there any specific rule governing the time to order winter rollers?

In the final analysis the operation of printing consists of, first, distributing the ink and inking the form and, second, printing. It has been well said, therefore, that good rollers are half the battle. The acid test of time has proved that good rollers are probably even more than half the battle. The fact is that good printing is, with all other favorable conditions present, not possible without good rollers.

The exact time for ordering winter rollers varies somewhat in different localities because of climatic variations but one rule obtains: when the steam or other heat is turned on in autumn for the cold weather it is time to order winter rollers, if these are of the regular glue-glycerin composition.

Static Neutralizers

At the present time we are having trouble in our location getting neutralizers for our cylinder presses. We were wondering if you would give us any information you have in regard to this or the names of companies who make neutralizers.

We are most anxious to get this information as we are expecting a very large job which is to be printed on a very light sheet and we realize we will have a lot of trouble with this sheet, basis 17 by 22—10 pounds, unless we use neutralizers on our presses.

We are sending you the names of manufacturers of neutralizers in this country. You will find it easier to run this stock on an automatic feeder if you place it in the feeder as it comes from the wrapper, without winding.

Luster of Yellow Ink

Sometimes when a reprint or an increased order of a job which was originally printed with transparent process yellow, fourth down, and had the luster peculiar to this yellow, is started with first down yellow, it is noticed by the time the red is printed that the luster is missing. Is there a makeshift to recover the lost luster when the customer insists on it?

Yes, by adding gloss drying varnish to the process blue and running the blue last.

Ink Agitation

When running heavy-bodied inks little trouble is encountered with variation of ink supply from fountain without using agitators but when running soft- and medium-bodied inks, agitation, either mechanical or manual, improves the uniformity of ink supply, produces a better job, and uses less ink. Why is this?

Agitators for press fountains were suggested by those in use by news ink manufacturers who had used agitators in their storage tanks after the thin news ink had left the ink mills. It is apparent that if an ink is composed of pigment and vehicle with a wide variance in specific gravity (specific weight) there is bound to be a separation of vehicle from pigment unless agitation is resorted to in order to maintain the original mixture.

It is also apparent that without agitation, it is impossible to maintain an ink supply approaching uniformity by manipulation of the

fountain screws and the pawl and ratchet (dog).

Besides the separating effect of a difference in specific weight, the body of the ink is affected on a long run by dirt falling into the inking system of the press from the air and from lint and other foreign matter dropped by the brush unless it is cleaned from time to time.

Thus it is evident that, to maintain the body of the ink as it left the can, agitators are necessary and should be made standard equipment where long runs are the rule.

A considerable change in temperature also affects the body of ink. A soft or medium ink may print sharp and even at seventy but mottle at eighty degrees F. Rollers also are affected by changes in temperature and humidity.

The absorbency of paper and the penetration of ink are likewise affected so that it will be seen that the pressroom operates under conditions that are not fixed but highly variable and vigilance is needed at all times. If relaxed, unexpected trouble surely will occur. Such accessories as sheet heaters, sprays, and agitators have been helpful.

Rules Cut Rollers

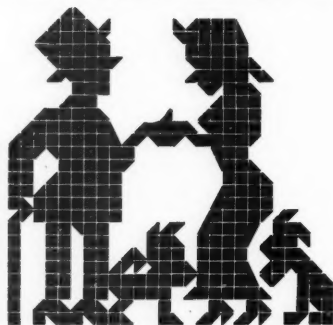
How do you prevent rules from cutting rollers and sometimes through the stock?

Various types of rule may be had under type high and these should cause no trouble provided the form or the rule is not arced in lockup or the rollers too hard on the form and too resilient for the heavy contact. If a type-high fine-face rule causes trouble, a knife blade drawn at a right angle from one end to the other of the face of the rule will dull it. When the trim permits, pica lengths of rule may be locked in the form at a right angle to the ends of rules that cut. All of the form except the cutting rule may be underlaid, after which the form should be unlocked and planed down.

How Does Cold-set Ink Dry?

In the true sense it does not dry. Cold-set ink is in solid form when placed in the press fountain in chunks. A special heating system on the press fluidizes these chunks for distribution and impression. When the fluidized solid strikes the comparatively colder paper, it is congealed or frozen back into its former solid state.

Tell 'Em and You'll Sell 'Em



... AFTER THE WAR!

□ Don't stop telling people about your products or your services. Time is long and memories are short—and the company, even if it has no goods to sell, which neglects to tell its story is soon forgotten.

The classic instance is "Pears' Soap." Complete domination of the market for toilet soap was gained early in the 1900's for its makers through persistent, consistent advertising. Then advertising was stopped—because "everybody knows Pears' Soap" or because the money saved could be distributed as increased dividends. But soon everybody forgot to know Pears' Soap and soon there was no money for any dividends, much less increased dividends.

Repeated, simple, straightforward printed messages can keep clear a picture of your name, your products, your services, in the mind's eye of the public throughout the War for sales after the War.

Copy by Case, Lockwood & Brainard Company, Hartford, Connecticut, that will be remembered. From folder in series "This Is WAR." Cut by Earl H. Emmons, West Liberty, Iowa.

Shortage of Gold

We are at the present time printing gold on ribbon as on the enclosed sample. The thing we are up against is that our brass type is getting worn and we are unable to buy new type. Is there any information you can give us along this line? Is there any ink substitute for gold, or steel type that we can buy?

We are sending you a list of suppliers of both brass and steel type and also of gold and by writing at once you may be able to get supplies before stock of all suppliers on the list is exhausted.

Steel type should be available for some time. In a pinch you may print with size and gold bronze and it might be well to stock up with gold bronze, same shade as gold you are using. Bronze powder substitutes when there is no alternative, although it does not look quite as good as gold. Size will be available. It is varnish bodied with alumina hydrate, and other white pigments may substitute for "hydrate."

Home-made Padding Glue

Sometime ago there was an article in *THE INLAND PRINTER* regarding the making of padding compounds in your own plant. Can you send me the formula for making our own compound? We prefer to use something that can be applied without heating.

Ordinarily, padding glue is obtained from the supplier. By the older process, the glue, preferably of the so-called flexible type, is electrically heated in a double boiler until fluid, when it is brushed on the pad to be blocked. By the cold process, composition from the supplier is dissolved in a solvent. We are sending you the names of suppliers.

Old roller composition may be melted and used as a padding cement but it is far from ideal.

Fluorescent Inks

Answering several inquiries for the source of supply of fluorescent printing inks, both printing and lithographing inks of the fluorescent type are now available.

Humidity Control

Can you help us on these two matters? We are installing a forced-air heating system with a guaranty that it will control temperature within one degree and humidity about the same. We are asked by the installation man to specify the points at which we wish these maintained. What would be practical levels?

An unreasonable loss occurs from broken tapes on both our cylinder press and our folder. Sometimes it is not even a break but merely a snag, bump, or catch where the tapes have been sewed or buckled. Would it be possible to standardize the tapes on these two machines, using an overlapping, split tape and cementing? If you can recommend this, will you refer us to those who can supply us with the right tape and cement?

The preferred room temperature for both pressroom and stockroom where paper is stored is from 75 degrees to 80 degrees F. with relative humidity around fifty to sixty. Incoming paper should remain in the original wraps until it arrives at pressroom temperature.

Many prefer the cemented overlapping split tape. We are sending you the names of suppliers. Submit short sample strips of the tapes you wish to obtain substitutes for when writing suppliers, giving names of machines.

Non-Offset Spray Helps

The non-offset spray settled forever all the arguments about the sequence of colors so far as it had been affected by fear of offset. From this danger the pressroom is free and the colors may be printed in any order most advisable from other considerations.

Whenever colors are superposed, the spray proves of inestimable value. It is, of course, very convenient when colors are not superposed, although more troublesome make-shifts have long been available, since the turn of the century, in fact, based on the sheet heater, snug boxes on trucks, and extension delivery but for superposed inks nothing can take the place of the spray.

Pitting of Rubber Plates

What causes rubber plates to pit?

Form rollers too low, or plates too high, too much squeeze from cylinder packing, ink not especially formulated for rubber plates. Certain driers, oils, and pigments are injurious to rubber. Consult your inkmaker on inks for rubber.



"In the Days That Wuz"—He Could Take It

Cartoon by John T. Nolf, Printer-Artist

IP

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

● **SOME YEARS AGO**, a fire swept through the publication office of **THE INLAND PRINTER**. All of the files of past issues were burned, leaving the editorial staff high and dry, with no way to find out what had been done in the past.

Into this emergency stepped John E. Richardson, of Cincinnati, who had been a subscriber from the very first issue, and had saved every copy. He sent that complete file to the publisher of **THE INLAND PRINTER**, Henry O. Shepard, with his compliments.

To repay Mr. Richardson for this kind deed, his name was put on the permanent subscription list, so that he will receive **THE INLAND PRINTER** every month for as long as he lives.

Mr. Richardson is still active as a commercial printer in Cincinnati.

● **FOR THE FIRST TIME** in history, an edition of the altar-size Roman Mass-book has been printed outside of Europe. This book, the "Missale Romanum," has been reprinted many times since it was first printed from movable type at Milan in 1474, but the present edition is the first to be produced in the U. S.

The work was done entirely by United States liturgical scholars and labor, according to Benziger Brothers, printers to the Holy See and to the Sacred Congregation of Rites.

The new, American, edition includes the special common mass and prayers honoring the thirty-one canonized popes decreed by Pope Pius XII over the Vatican Radio last April, in place of the common mass for canonized popes and bishops given in earlier editions of the missal. The book is printed in red and black on American paper, illustrated by engravings.

● **THERE ARE MORE** daily newspapers in Pennsylvania than in any other state in the nation. One hundred and forty-five papers are published in the state, with a daily circulation of almost half a billion, and a circulation on Sunday of four million.

● **WHEN A MAN WORKS** for fifty years in the same plant, that is what we call record-breaking performance.

That is the record of Leopold "Dick" Meyer, who has spent the past fifty years with the Washington County Publishing Company, publisher of the *News* in West Bend, Wisconsin.

Recently, forty friends, relatives, and business associates of Mr. Meyer gathered at a surprise party in West Bend to honor him and his fiftieth anniversary with the newspaper. Led by Mrs.

Joseph J. Huber, publisher of the *News*, his friends gave Mr. Meyer a rousing, good, old-fashioned Golden Anniversary party, and presented him with several gifts, including a gold watch and chain, and a tie clasp in the shape of a composing stick.

● **SOMETIMES A "STOP-GAP" MEASURE** really clicks, and something of continuing value comes out of it. Such a thing is the little "V" emblem below.

The McCormick-Armstrong Company, Wichita, Kansas, had planned, designed, and written the copy for a series of cards to be mailed out to a



list of prospects at intervals of a week. The first of the series was in the mail, and the copy man and the artist were giving the proof of the second card a final check.

There was a "hole" of white space in the layout, left there by the artist, who said that it was the very touch that "made" the job. This hole grated on the nerves of the copy man, and he set out to write a slogan to fill the obnoxious spot. Finally he drew a circle around six words of his scribbling and said, "Put that in the hole."

The artist suggested putting a V behind the copy in order to make a design of it, and a slogan-design was born. As McCormick-Armstrong says, this slogan grows better with age—the longer the war lasts, the more difficult the transportation problem will become, and the more attentively salesmen managers will listen to the words: "Selling by Mail Requires No Tires."

This progressive plant intends to use the design on every bit of advertising issued, and stickers have been produced so that the message can accompany every package and letter that goes into the mail. Perhaps other printers can help the cause along by using this idea in their advertising.

● **IN ORDER** to get in step with any curtailment of paper production, *Life* magazine has announced a plan which calls for specific limits to the number of pages to be used for advertising and editorial matter.

In order to help pay for this limitation of advertising, as well as because of the growth in circulation, advertising rates will be increased to \$10,000 for a black-and-white page, effective September 13, 1943. The new circulation guarantee will be 3,600,000.

The plan was announced as an interim policy for *Life*, *Time*, and *Fortune*. The final determination of wartime policy will depend on the Government decision on paper curtailment.

● **A CONSTRUCTION PLANT** in Pine Bluff, Arkansas, Sanderson and Porter, inserted the following advertisement in the New Orleans *Times-Picayune*: "Wanted: Steamfitter welders, steamfitters, plumbers. Sanderson and Porter, engineers and contractors, Pine Bluff Arsenal, Pine Bluff, Arkansas."

They received this letter of application: "Understand you is in need some sandersons and porters at the plant. I am a porter and like know how much you pays. Also what is a sanderson and how much does it pay?"

● **LOOSE-LEAF BINDERS** are sixty years old this fall, and *Bookbinding & Book Production* has heralded the event by issuing a monograph, titled, "That's How Loose-Leaf Was Born," by Herbert J. Stoeckel, the research director of the magazine.

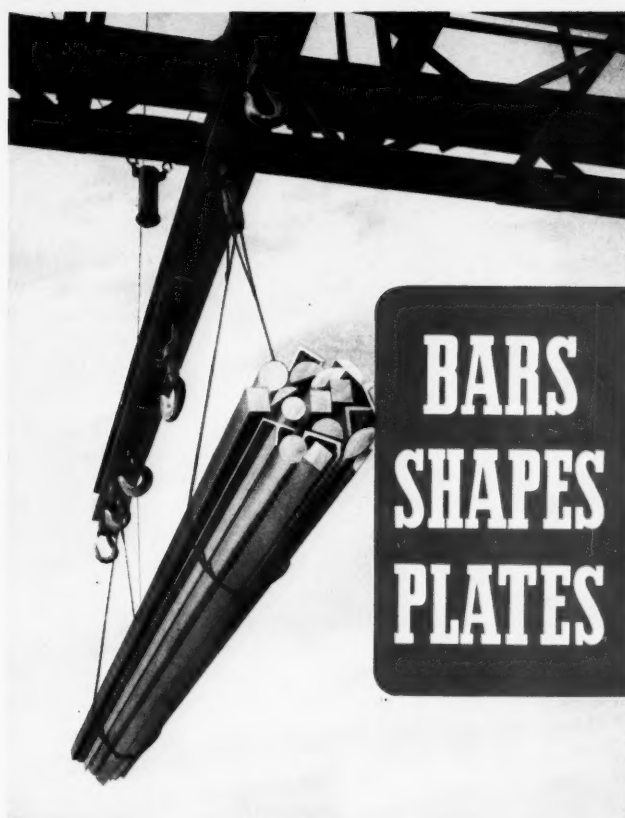
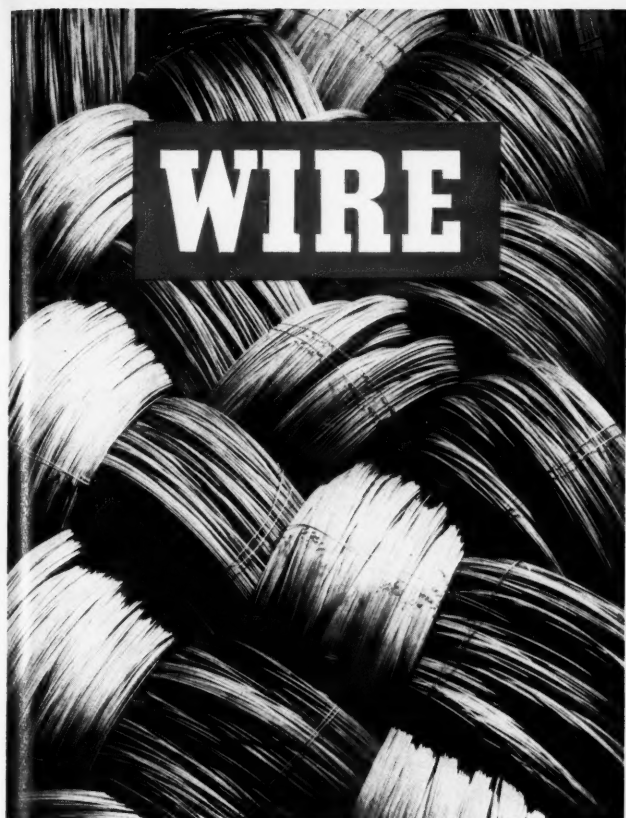
The monograph reviews chronologically the growth of the loose-leaf industry from its invention by Edward C. Page and J. B. McCleery, Chicago order clerks, in 1882, up to the present time, and includes a short summary of mechanical bindings.

● **THE BIBLE IS GOING TO WAR**. Of course, it has fought in every war, in the pockets of the warriors, but this time it will strike a blow in the cause of freedom.

The American Bible Society in New York City has decided to scrap twenty tons of plates used for printing Bibles and Psalms.

Among the metal scrapped will be 34,726 page plates, 3,000 pounds of foundry type, and several thousand copper halftones.

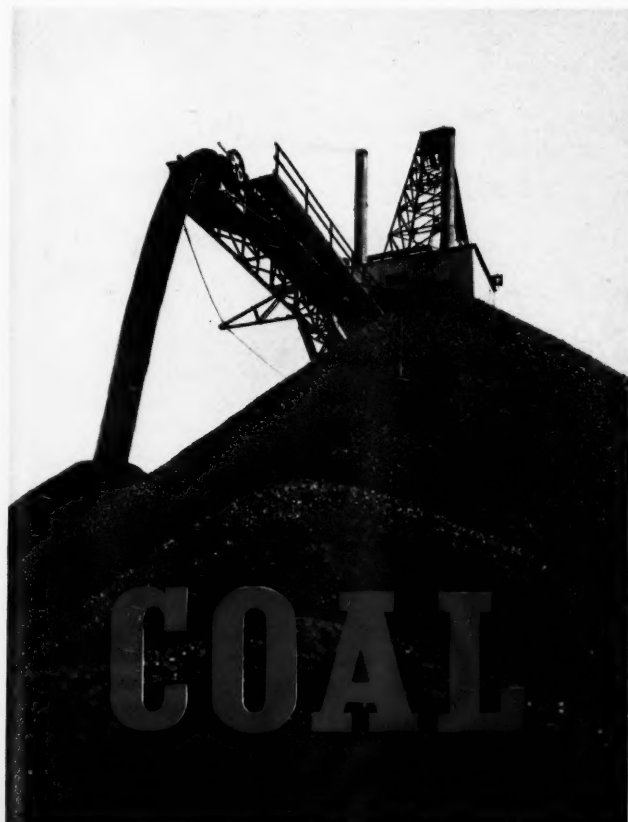
Most of the plates are of old type faces or were used in printing styles of books no longer popular. Some of the languages represented are Bulu, Muskogee, Ponape, and Welsh.



Outstanding Sectional Title Pages Produced by Canadian Printer

THESE FOUR PAGES are reproduced from the 8½- by 11-inch loose-leaf catalog of Dominion Steel and Coal Company, compiled, designed, and printed by The Ronalds Company, Limited, Montreal, which ranks with the best catalogs printed anywhere. These sectional title pages, printed in black and red, show how effective photography and fine halftones were used to

handle difficult subjects which are usually thrown together in a drab, lifeless manner. Note particularly the dramatic angles at which some of the shots were made. Note, also, the treatment of the nails and wire, which are ordinarily difficult subjects to dramatize. The book was designed throughout by Victor Longhurst, one of The Ronalds Company's outstanding typographers.





By FORREST RUNDELL

What types of printing now being done can readily be classed as "essential and necessary" to a nation at war?

In search of ideas along these lines the writer made three trips to the Eighth Annual Printing Exhibition of the New York Employing Printers Association. Here were something over 800 samples of jobs printed in the year ending October 1, some of them delivered as recently as September.

At first glance at the Exhibition there was little to tell the casual visitor that it was a wartime show.

A piece-by-piece examination, however, revealed a sprinkling of jobs which carried a share of the war load. These ranged from Government printing down to private jobs whose aid is indirect.

First comes Government printing directly needed in the war effort. The "A," "B," "C," and "S" gasoline ration windshield stickers so familiar to motorists in the East naturally attracted attention. Case history showed the order to be for 27,000,000 gummed stickers, packed 1,000s in waterproof wrappers, and forwarded in 671 different consignments. Time of delivery—five days and three hours after the pattern plates were received by the printer.

Speed was also necessary on an order from the Treasury Department for 30,000,000 two-color folders. These were small pieces designed to be put into pay envelopes and to encourage workers to buy War Bonds regularly. Delivery required was 3,000,000 a day, once the job was in production.

Second: Several pieces suggested ways to meet changed wartime conditions. An elaborate 8½- by 11-inch book "War Time Tractors," published by the Ethyl Corporation, for example, showed farmers how to get longer life and better service out of their tractors.

Notable for its simplicity and effectiveness was a small six-page railroad folder carrying the headline "Shippers, can you give the switching crew a lift?" The copy complimented the shippers of the country on the measures they have already taken to help the shipping situation. Then came the line "Now will you help us speed up the terminal movement?" followed by directions for giving this help.

Third: Industrial posters. For years, manufacturers have put posters on bulletin boards in an effort to prevent accidents and to increase worker efficiency. War conditions have seen a great expansion in the use of such posters. Now they are also used to promote the sale of War Bonds, to urge employees to guard their tongues in the presence of strangers, to encourage increased production, and to pass on inspirational messages from the Government. The exhibition also showed several excellent examples.

Fourth: Along the same lines is the increased use of employe house-organs. Here again the purpose is to encourage increased production by building employe morale. A substantial number of samples was shown.

Fifth: Social welfare agencies, particularly those making up the United Service Organizations, need huge sums of money. Money is needed to carry on the work at home as well as with the armed forces. To get this money they need more printed appeals than ever before. The exhibition showed several examples of such appeals.

Sixth: With countless new machines needed in the war effort it is important that designers have the latest information regarding machines and materials at their fingertips. Books that give designers such information come well up on the list of printing "necessary and es-

sential." Among the exhibits was a large book published by the United States Rubber Company, "Absorbing Vibration, Noise, Impact, by Use of Rubber Mountings."

Seventh: The war has curtailed many services formerly offered by the big stores. These curtailments keep the stores explaining and apologizing. And, as usual, printing offers the best medium for making the explanation and the apology. Examples were found in the series of stickers designed to be attached to customer's statements explaining why the account must be cleaned up within a certain time limit.

Eighth: The Navy "E" is awarded to encourage further efforts and to help build worker morale. Printing gives wide circulation to the news of the award and thus helps morale. One panel at the exhibition was almost filled with souvenir programs, letterheads, stickers, and other printing, announcing the award of the "E."

Ninth: An earlier type of war printing was the large and impressive book published to show workers and stockholders how the firm had converted its manufacturing facilities to war work. The exhibition showed a large number of these pieces, some very elaborate.

Tenth: Some manufacturers have generously devoted their publicity and research facilities to the printing of information essential to civilian defense even though such information has little to do with their own product. An example was the "Fire Bomb" issue of *Oil Power* published by the Socony Vacuum Oil Company. Here is an entire issue devoted to an illustrated analysis of fire bombs.

Eleventh: Numerically largest was the group in which the war tie-up was indirect. These were pieces which featured a "V" on the cover or a suggestion to buy War Bonds in the text. Or which exhorted the public to use Blank's products to keep fit for the war.

This article is not intended as a review of the exhibition. It simply highlights a small number of exhibits in an effort to discover some trends war printing is following.

● *Ottawa, Canada.*—Prophetic of what may be expected to happen sooner or later in the United States, was the recent order by Canada's Price Ceiling Czar, Donald Gordon, which "froze" all business in this country "for the duration."

May Not Enter New Lines

Under the new order, which became effective November 2, the creation of new business outlets, the stocking of new lines of goods not already handled, and removal to larger premises were placed under strict control. The order applies to all manufacturers, wholesalers, and retailers and to ten specified types of services. It also prohibits any firm from extending its operations into any other classification.

Behind this drastic new control measure lies the need for conserving materials and releasing manpower for war industry and the armed forces. As outlined in this letter last month, Price Czar Donald Gordon has recently been given the added responsibility for putting Canadians on "iron rations" for the duration of the war.

It was thought inconsistent with such a program that any manufacturer or distributor whose business was curtailed should be permitted to "switch" to some other line of trade or production. Were no curb placed on business expansion and transfers a jeweler who found himself without any merchandise to sell might decide to start into the women's clothing field. In so doing he might merely make it more difficult for those already in that field to maintain volume and profits in face of a declining supply of goods.

Protects Established Dealers

Thus the new order is deemed essential (1) to maintain a greater stability for those already engaged in trade and industry; (2) to maintain fair distribution of available goods to those businesses already serving the public. There are very few exemptions; the one notable exemption is the sale of newspapers, magazines, or periodicals.

Of special interest and importance is the stress laid on the fact that the program will be "orderly and progressive" and that there will be no wholesale reduction or curtailment of civilian industry unless or until manpower machinery is ready and prepared to absorb or



HOW CANADA MEETS ISSUES OF WARTIME

By **Kenneth R. Wilson**
Staff Correspondent

channel the workers so released, directly into war industry.

The different way in which the gold mining industry has been handled in Canada and in the United States is highly significant. The United States order decreed that all gold-producing mines were to be closed down as of a certain date (barring subsequent appeal for exemption). The Canadian policy has been to draw up detailed blue-print of the manpower in the industry and transfer men from the mines in accordance with that blue-print, if as and when that manpower can be effectively absorbed into the war industry.

Learn by Experience of U. S.

On the basis of recent experience, Canada feels that unless great care is exercised there will be a considerable wastage of manpower by summary closure as in the United States. Right now, every civilian and non-essential trade and service in Canada is busy preparing blue-prints for the release of manpower against the day when the call comes. In most cases it is expected that the switchover will be "orderly and progressive," and that the whole program will take much longer and will be carried out much more slowly than was expected a few weeks ago.

There has been a lot of interest here in the recent announcement from Secretary Henry Morgenthau that a new three-point program

would be inaugurated in the United States at the end of November. First aim of the program is reported as being a huge nation-wide borrowing plan "taken to the people by a vast volunteer army of financiers, advertising men, and salesmen, spear-headed by a small group of paid workers."

Money-Raising System Works

That is the sort of program which Canada has operated now for more than a year and a half. Only a few weeks ago Canadians put over their third nation-wide Victory Loan campaign. It was participated in by nearly two million subscribers.

Apart from the obvious purpose of raising money to help pay the cost of war, Canada looks on these campaigns as doing two very vital things: 1. The stimulation of national and industrial morale; 2. The giving of invaluable support to price, wage, and other wartime control measures.

Looking back over the results of a three-weeks campaign, there is a country-wide enthusiasm for what has been achieved in bringing labor and management closer together and in giving a tremendous "lift" to productive effort and national and community morale. Said one typical employer: "The whole thing has had an amazingly favorable effect on the morale in the plant. We feel that it is well worth while entirely aside from the loan."

The other important result of periodic "blitz bond-selling campaigns" is to give very considerable aid to the operation of the price-and-wage ceiling and to the Government's anti-inflation program.

More Than Price Regulation

Obviously price control implies far more than the mere regulation of prices. It is not enough or even possible to control the price level unless stern measures are taken to syphon off the excess buying power created by war purchasing, and which must inevitably compete for a decreasing amount of consumer goods and services.

In the last two Victory Loan drives (one in February, 1942, and the other one in November, 1942,) Canada has obtained in individual subscriptions no less than \$750,000,000 to \$800,000,000. On the basis of proportionate national wealth and income, this would mean in the

United States a public subscription by the man-in-the-street of between eleven and twelve billions.

This program is the more remarkable when it is remembered that quite apart from the voluntary loan subscriptions, Canadians are being required to meet no less than 52 per cent of this year's federal budget out of taxes, and other revenue. (The corresponding figure in the United States is only 20 per cent and in Britain, 45 per cent). Incidentally, there is not a dollar of "bank" money in the total of almost \$2,000,000,000 of Victory Bonds which Canadians have purchased in the past ten months. Between 35 and 40 per cent has come directly from the individual investor and the balance largely from corporate investors or life insurance company investment funds.

Keep Advertising

Things which advertising can do and must do during the war period, if it is to play its important part in the post-war reconstruction period, were set forth in an article by Nathan Golden appearing in *Domestic Commerce*, issued by the U. S. Department of Commerce.

Writing specifically on keeping brand names alive, Mr. Golden set forth that advertisers can provide information to those fighting on the home front and in the production field, and this might include information on better ways of using machinery, time-saving methods that can be adopted, also material that will aid the buying public in the conservation of consumer goods.

"Past history has shown that the buying public forgets quickly, and that firms that temporarily neglect or abandon their advertising programs are seldom able to rebuild them, for there is always danger in not educating the many new consumers which become the buying public each year," said Mr. Golden, continuing: "There is another job that advertising can do for the duration, when the shelves or the showrooms are empty of goods. We hear talk of deferred demand that is going to leap out of the bush as soon as the cannons cease firing. One trouble with deferred demand, as far as it can be measured, seems to be that when it is deferred too long it dies."

Proper Cut-Filing System Obviates Press Delays

By Hec Mann

• THE EFFICIENT HANDLING of cuts in a shop specializing in publications is an important item in the fulfilling of press schedules. Missing cuts can cause delays and extra work in production, which lead to losses on the job. It is, therefore, essential to have a fool-proof system of cut records.

The recent obsolete plate Regulation M-99 has made it necessary that you keep accurate records of all plates for other reasons.

Kable Brothers Company, Mount Morris, Illinois, producer of many publications, has developed an excellent system of handling cuts, which, according to Hec Mann, of that firm, has given good results.

All cuts, whether made outside or within the plant, are delivered to the central cut department. Immediately on receipt of the cuts, they are proofed on brown sheets, which

color denotes "Incoming Cuts," and are filed away by days, and months.

This complete record of all cuts received is kept on file for one year. It provides a definite record of the date when each cut was received, and is an invaluable aid in proving whether or not a cut is in the plant. Running from one department to another is largely eliminated.

After the "Incoming" proofs are made, all cuts are proofed on both white and green paper. The green proof is to be used for dummy pasting. The white proof is to be used for the marking of mortises, key patches, and other changes.

These cuts are stored in trays specially provided for the "current storage" of each publication. It is, therefore, a simple matter to locate the cut shown by the green proof when the time comes for the make-up of pages.

With the pasted dummy for a publication ready for makeup on one side of his desk, and a group of cuts on the other, the foreman of the cut department checks the green proofs with each cut shown in the dummy, and rubber stamps the word "Delivered" on the face of each green proof. He then delivers the dummy along with all cuts to the composing room.

When the publication has been printed, and the marked-up copy for killing has been sent to the break-up boys, the cut department foreman again checks the cuts received from the composing room along with the kill copy.

Cuts which are printed with the text matter are seldom used a second time, but the advertising plates are often shipped, transferred to another publication in the shop, or are stored indefinitely. Because of this difference in requirements, the text cuts and the advertising plates are proofed on separate sheets and filed away separately.

Regarding the equipment necessary in this department for filing and storing, see the accompanying picture. Trays for current cuts are shown in cabinets at the right of the picture, and the main storage

Tackle Your Sales Problems with Post Card Advertising



No Gas . . . No Tires . . . No Room on Trains or Busses

But plenty of room in the MAIL CAR. Direct Advertising will tell your story and protect your future market. Let The Three Rivers Press show you how Effective and Profitable Post Card Advertising can be—It's Economical, too.

The Three Rivers Press, of Three Rivers, Michigan, is responsible for this copy, used on a mailing card sent to its prospects

cabinets are shown on the left wall of the department.

Each tray is numbered, and reference to the cuts for any publication is found by referring to a wall chart.

Loose-leaf catalogs for proving and recording cuts are provided for every publication. These catalogs are made up of sheets of Kraft stock. The sheets are punched in two places along one edge and the

cuts to the numbered trays. The catalog sheets are labeled with the name of the publication and tray numbers. The book is divided into two separate sections—one for the text cuts and another for the advertising cuts.

When cuts are shipped out, these are proofed on a "shipping sheet," and sheets are kept separately at the back of the catalog. All necessary notations as to where shipped,

especially so if it has to go the rounds of the print shop more than once. A 3-by-5-inch card index is supplied for the customer. These cards contain a proof of cut and file number and other notations such as the person's name and title.

The advantage of this loose-leaf system is that a sheet can be unhooked at a moment's notice and single cuts can be proved in the same way as a whole trayful.



The Kable Brothers cut-filing department. Man at far right is taking cuts from trays reserved for current cuts. Permanent storage at left

holes are strengthened by linen reinforcements, obtained from a stationery store. A cardboard cover of two stiff boards is supplied and the whole catalog is held together by two rings.

These catalog sheets are cut to the full size of the bed of the proof press. The storage cabinets were specially made so that the tray size would take as many cuts as can be proved on the press in one operation. This means that the proof sheet corresponds exactly with the cuts in a certain numbered tray.

Where a publication uses a great many cuts each issue, and these are to be stored for the customer, it is a simple matter to proof these on the loose-leaf sheets and allot the

date, *et cetera*, are written upon proof of the cut. The proof of the shipped-out cut in the regular storage section of the catalog is rubber-stamped "Shipped."

When a "stored" cut is required again for the publication a penciled record is made on proofs: "In use, Brown's Magazine, January 6, 1942." With this record, the cut can be traced easily enough later on.

In the making of a morgue of portrait halftones a similar plan of recording is followed. Each portrait cut is assigned a number which, besides being stamped on the proof of cut is also die-stamped on side of the cut itself. Any kind of written notation on the wood mount itself is obliterated too easily, and

Many printers, using some such system as this, had discovered the advantages of maintaining a card file follow-up system to help in the killing of obsolete plates, long before M-99 made the scrapping of those plates compulsory.

The ability to know when a plate should logically be running on a reorder (a little reminder or hint to the sales department); the conservation of precious storage space; the convenience of being able to locate a plate or group of plates easily and immediately; the earlier realization of salvage values; were all good reasons why some companies found it profitable to maintain carefully worked out systems of plate storage and follow-up.

With those reasons in mind, the United Typothetae of America developed the following system, which can be made a part of the system now in operation in your plant. Its simplicity is its best feature.

First of all, plates in storage should have some workable means of identification. Numbers will probably be much more satisfactory as a means of identification than written descriptions.

To avoid an additional set of numbers, use the job number of the original job for which the plates

When a plate is put in storage, a card should be filled out so that follow-up will be possible. The U.T.A. suggests such a card as the one reproduced here.

In filling out the card, the regulations of M-99 or the policy of the company—whichever provides for the shortest period—controls the follow-up date. The section on the card representing that date is filled in with a colored pencil. Different colors are used for different years.

On the card reproduced, the plates are in the publication class,

follow-up date is re-indicated with a colored pencil of the proper color and the card is refilled.

It seems to be the consensus of most men in the industry that the War Production Board has done us a favor by passing Regulation M-99, which makes some sort of storage and follow-up system necessary. Once many firms have seen the value to be gained from such a system, they are certain to keep it in force.

Must Continue Advertising

For six consecutive years the advertising campaigns planned by John B. Mannion, advertising manager of Austenal Laboratories, have been listed among the "Fifty Direct Mail Leaders" by the Direct Mail Advertising Association.

Mr. Mannion was asked to explain how he did it to the Direct Mail Advertising Club of Chicago, on Armistice Day. In the course of his speech, he had the following to say regarding the necessity of continuing advertising at an even greater rate for the duration.

"To sum up briefly, we continue our advertising primarily for these reasons:

"1. To do our part in the war effort of our country, because our product is the finest metal for its purpose and serves the civilian and military health of the country better than any other available metal.

"2. To stabilize our business for the inevitable readjustment period.

"3. To hold the confidence and good will of our distributors and of their customers.

"4. To hold our present markets.

"5. To hold the existing acceptance of our product.

"6. To hold our competitive position which has been the result of a process of slow and strong growth.

"7. To repeat: Assist in the war program and earn a worthwhile and patriotic place in the nation's total war effort as requested by President Roosevelt."

The Austenal Laboratories manufacture metal appliances used by dentists and surgeons. Beginning with a two-man laboratory on Chicago's south side during the depression, the business has grown until several hundred persons are employed in laboratories in Chicago and New York City.

JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
KIND <i>Elec-Mtd.</i>		CLASS <i>Pub.</i>		SIZE <i>6 x 9</i>		NO. IN GROUP <i>2</i>		PLATE NO. <i>4875 B</i>			
TITLE OR DESCRIPTION <i>Cover plates for "Woolen Threads"</i>											
DATE		RUN ON JOB NO.		REMARKS							
<i>4-3-42</i>		<i>4875</i>		<i>Will need small mends</i>							
DISCARDED											
<p align="center">PLATE FILE RECORD BLANK PRINTING COMPANY</p>											

Killing of obsolete cuts is facilitated by the use of such a card system as the one above

were obtained, followed by a letter to indicate the particular plate or group of plates in that job.

Thus, plate number 52716B would be the second in a series of plates (or groups of similar plates) originally purchased for Job Number 52716. This number would still be used, even when the plate is used on subsequent jobs.

Storage facilities could be subdivided into separate sections according to type of plate or according to certain basic size classifications. Small plates may be stored in one cabinet, and large plates may be stored in a different type of cabinet in another location.

In such a case, the suffixes A to M might indicate small plates in one location, and the suffixes N to Z, the large plates in the other location. Within each location, the plates would be stored in numerical order.

and must be followed up within one year from the first day of the next calendar quarter, which in this case would be July 1.

To allow a margin of time, the June section is penciled in on the face of the card, and also on the top edge of the card in red pencil. The card is then filed in numerical order and the plates are stored.

Once a month, riffle through the cards in the file for cards representing plates which should be followed up. Any cards needing follow-up should be placed on end or marked with paper clips, but left in place, so that the file is never incomplete. After proper action has been taken, the card is revised or placed in a dead file.

When a plate is taken from storage for re-use, its card is taken from the file and the additional history posted to it. The colored pencil mark is then erased, and the

THE PROOFROOM

Questions pertaining to proofreading are solicited and answered in this department. Replies cannot be mailed

By Edward N. Teall



How Crisp are Wired Words

Projecting local proofreading service also copy preparation please give steer on prices.—*Ohio*.

One who pays for "please" in a telegram deserves a better answer than I can give. As I told the querist, by mail, to answer his question it would be necessary to know something about local conditions, which I don't. It is possible to say, however, that it's a question, first, of cost-plus-profit for the enterpriser—and then of what the traffic will bear. I see no way to set a fixed rate; each job calls for its own figuring. If it's to be a one-man affair, perhaps an hourly basis of pay would be best. If help is to be engaged, the assistants' pay would have to be figured in with the service charge. So would any expenses incurred, as for advertising and postage. Overcharging would alienate the possible customer, and undercharging would empty the enterpriser's pocket. Careful inquiry into the field of demand would be advisable as a preliminary step. Actual tests with some possible customers would help.

Were It She, or Was It Her?

Will you kindly let me know if the following sentence is correct: "I could hardly believe that it were she?"—*Ohio*.

Rich—isn't it? You could have knocked me down with a crowbar when I read it. What a tangle of subjunctive in the verb and nominative in the pronoun! I do not think this is a good subjunctive. So: "I could hardly believe it was she." (Dropping "that," which clearly is excess baggage.) The Yankee way of saying it would be "I could hardly believe it was her," and this, of course, is simply bad grammar, used consciously and deliberately for the sake of ease and comfort and to avoid the appearance of affectation. Seriously, we do things with our pronouns; the grammarians may be horrified, but we say (with neat French precedent) "It's me." ("C'est moi," they

say in France.) To bring the matter to some kind of a conclusion: In preparing copy for the printer I would make it (unless there were some very special considerations dictating another course), "I could hardly believe it was she." Comment is invited.

Courage in the Proofroom

Should a proofreader be afraid to speak out and tell the foreman what he or she really thinks?—*Minnesota*.

By no means! But courage in the proofroom, as elsewhere, should be accompanied by good judgment.

COPPER RIVETS

By O. Byron Copper

The one thing all men desire and none possess is complete independence.

After hearing some printers boast, one must conclude all they lack of being the greatest is a little modesty.

The printer who believes that money is good only for what it will buy is not of the sort who accumulates much money.

A man's reputation is good or bad according to whether you get it from his friends or his enemies.

Many a printer gets credit for being a money-maker, whereas he's only a careful saver.

True love is best identified by its capacity to forgive.

Some think to atone for their own sins by condemning those as guilty as themselves.

A man may gain some knowledge without also acquiring wisdom; but it is extremely improbable he may become very wise without also attaining knowledge.

The madness of every era is reflected in its arts—including even that of typography.

The first essential in becoming great in anything is to get the public to admit it.

And Where It Comes Out—

I fear you strained at a gnat if you did not swallow a camel in your pronouncements concerning capitalizing such words as "Mountain" in "Rocky Mountains," "River" in "Hudson River," *et cetera*. You say "Pennsylvania railroad" may mean any old railroad in the Keystone State, yet you admit it is chartered as "Pennsylvania Railroad." . . . A common noun is a common noun even when hitched to a proper name as a designation. Out here in the West we do not capitalize the last word if it be a common noun. We write "River Styx," but "Hudson river."—*Arkansas*.

Greetings to our old friend from Arkansas. He is past 80, a veteran printer. But if this letter is not a clear case of running around in circles, it must be because the editor of *Proofroom*, in conserving space, has cut out the wrong parts. The letter was 57 lines of typewritten copy. The point is that a common noun, when it becomes part of a proper noun, calls for capitalization: "the Rocky Mountains," "the Hudson River," "the Pennsylvania Railroad." I can't quite make out what we're arguing about; it seems to me we are really in agreement.

Unnecessary Pointing

Speaking of punctuation (as we generally are), though we have evolved some distance from the close punctuation of the eighteenth and even nineteenth century we are still using unnecessary and misleading punctuation. Dunsany has written an essay on this point of view. I agree with him that points clutter up a line of type; they should be reserved for significant distinctions of thought that would be absent without them, and not used to clutter up a thought. Such commas as in "a little, jolly, fat man" only slow up the reading as "a little jolly fat man" doesn't. There are times when a string of adjectives need to be separated to indicate the precise meaning and the commas should be saved for that function. But I can't think of an example offhand.—*California*.

There's so much good in the worst of us, and so much bad in the best of us, that I just don't know how to rattle with this. It is turned over, with all good wishes, to the *Proofroomers*.

Our Pet Query

I have noticed that practically all American newspapers and magazines place the comma or period, as the case may be, inside the quotation marks in such sentences as this one, for example: "Fantasia," Walt Disney's technicolor success, is playing at the Roxie Theater.

Should not the comma be placed on the outside when it is not a part of the quotation, as in this example? The latter form prevails in writings in Spanish. —New York.

Greeting, once again, to this old favorite! It's a feather in my cap, the statement that American usage is swinging toward placement of comma and period inside the close-quotes, for this department has long contended that this is proper. In few words: the larger marks are placed inside or outside the end-quotes according to their relation to the logical structure of the sentence—BUT placement of the two smaller marks, period and comma, is ruled by the further consideration of typographical symmetry. These marks should *always be inside*.

Income, Taxes, and Clarity

President Roosevelt said: "No American citizen ought to have a net income after he had paid his taxes of more than \$25,000 a year." Is this well said? —Virginia.

A pair of commas would have improved it. As the sentence stands, it starts the listener or reader off with this group of words: "No American citizen ought to have a net income." Immediately upon hearing or seeing those words, you know that a qualifying statement is to come. Here it is: "After he had paid his taxes of \$25,000 a year." In vocal deliverance, as in conversation or a speech, the author of this declaration would have separated "after he had paid his taxes" from the main stem of the sentence, at both ends, by means of pauses. In writing or print, these pauses should be indicated by commas. The grouping of words in the sentence as printed above does not match the grouping of ideas.

This might be called "picky" criticism, on the ground that no intelligent reader would fail to get the intended meaning—if not at first glance, at least after a moment's swift, unstudied mental adjustment. But: Why make second thought necessary? It would have been better this way: "No American citizen ought to have, after payment of taxes, a net income of more than \$25,000 a year."

Probably error was made by the reporter, not the President. In the haste and hurry of making the deadline for an edition, newspapers cannot bother with small details. The conductor of this department wonders if it would not pay dividends to let a keen, fast-working proofreader go over copy for such details before the copy goes to the machine. The idea is worth discussion by shop executives and proofreaders.

Kinds of Critics

Do you say *music critic* or *musical critic*?—Oklahoma.

A critic of carpentry might be a musical critic; a critic who is musical. A critic of music is a music critic: noun of identification—good bye, trouble!



Let Them Forget!

YOUR customers, like all the rest of America, are deeply concerned about the war—rejoicing in successes, meeting reverses with grim determination to get back all that has been lost. They are putting their money—wages, salaries, dividends, commissions—into War Bonds. They are taking rationing in their stride. They are putting up with shortages of consumer goods or accepting substitutes.

And they are forgetting!

They are forgetting, for now and for the future, those products that have been or are to be eliminated until Victory has been won. *Except* the products—whether "shoes or ships or sealing wax"—whose names and qualities are kept before them through advertising.

Elaborate artwork and four-color process plates are not required, nor million-dollar campaigns in magazines or on billboards.

Repeated, short, simple, inexpensive printed messages, distributed through normal outlets, as statement enclosures or as special mailings, will work wonders in keeping your name and your product fresh in the memory of your customers.

Tell 'em your story—about your war work, about substitute materials you are using, about new products you are making or selling—and you'll continue to sell 'em—after the war.

We can be of help to you in preparing and producing your printed material. May we?

Effective mailing piece by Case, Lockwood & Brainard Company, Hartford, Connecticut

A Critic Criticized

Have just been reading Sinclair Lewis's novel "Dodsworth." Even in reading for pleasure, we proofreaders are critical. I noticed that while he hyphenates almost all ing- combinations, he has "chewing tobacco." Again, I was interested in this "Fran dove into this attic drawer busily." In school they made us say "dived."—Maine.

Well, I hunted through the book until I found the sentence first referred to, and here it is: "Because we were a pioneer nation, mostly busy with farming and codfishing and chewing tobacco," and so on. The critic was too hasty; this is not the noun-phrase meaning tobacco specially prepared to be chewed instead of smoked—the sense is, "busy with farming and with codfishing and with (the) chewing (of) tobacco." The difference is obvious. As to "dove" instead of "dived": The dictionaries stigmatize "dove" as "U. S. colloquial." As for me, I say it or write it without hesitation or apology, I like it.

Preferences—Follow Copy!

I prefer king to distinguish a queen regnant from a consort. Isabella was *king* of Castilla and León by custom of descent; of equal rank to her husband Hernando, king of Aragón and Navarra. It was by that marriage that their heirs, Juana de loca and her son Carlos primero (roman emperor Charles V), came to call themselves kings of all the Spains.—Virginia.

Mister, I guess so. We are following your copy—even though, as in the old proofroom saying, it seems to lead nowhere except out the window. It is presented to the *Proofroom* family as an intellectual curiosity; and that, I do not doubt, is just what it was meant to be: a teaser.

Exactly What Is "Exact"?

Will you please tell me what are the exact duties of the copyholder and proofreader?—California.

Trust good old California for something like this! Saying it fast, there are no exact duties that come up in all offices so that they can be defined. The proofreader's function is to check type with copy, through the various stages of progress toward final form. The degree of his responsibility varies in different plants; in some it is purely mechanical, and in others it has editorial flavor. The copyholder's job is to serve as a second pair of eyes for the proofreader; the copyholder holds the copy, and either

reads aloud to the marking reader or follows the manuscript while the reader vocalizes it. The reader and copyholder have secondary duties in the filing of proof and copy; the definition of these duties rests with the proofroom foreman. Routine in any proofroom is determined by the foreman—generally, as a matter of course, influenced by the demands of publisher and editor for attainment of defined results (rather than details of method).

Prison Slanguage

I had "getus" in copy, and my quaintly old-fashioned foreman bawled me out because I did not know it should be "geetus." He said, "It's a convicts' word." Well, as I told him, maybe he had done time, but I had not. He said I ought to be in for life. Thank goodness, his bark is lots worse than his bite, and tradition of our proofroom is that when he "calls" you he likes you. He must love me dearly! So—what about "geetus"? Is a proofreader supposed to be superior to the person who makes the copy? And is serving of time a proper requirement for selection of proofroom personnel?—*Kansas*.

Well, sir, I haven't been behind the bars myself, and I don't know "geetus," either. Would not know how to answer this, except that I have a copy of "Pocket Dictionary of Prison 'Slanguage,'" by Warden Clinton T. Duffy of the California State Prison at San Quentin (published 1941) and it enters "geetus" and defines it as "money." Editors and proofreaders would often like to send each other to jail, but I don't think doing time is an actual requirement anywhere. These little to-do's come up now and then, and fortunate is the proofroom where sense of humor hangs on, in spite of all the frictions.

As the Proofs Go By

Which is the better way to keep proofs of a live job?—*Tennessee*.

Taking the word "job" in its broad, loose sense of any piece of work, from an ad to a book, it is to be said that as long as proofs may be needed for checking on the job, they should be easily available, not dropped here and there at haphazard and in confusion. In a newspaper office hooks are much used; in a book publishing plant, preference goes commonly to shelves divided into individual compartments, first galleys, first revises, second revises, foundry, and press proofs being stored in units so that the history of the job may be easily traced.

Australian Printer Decries Lax American Methods

By Edward N. Teall

• IT CARRIED an Australian stamp and a Melbourne postmark, and the envelope bore the legend "3 Passed by Censor." It had been originally addressed to me in care of THE INLAND PRINTER, and it was forwarded to me from Chicago. It came from George J. Cathie, Director of Wilke & Company, Proprietary Limited, with offices at Melbourne, down in the southeastern corner of Australia. It said never a word about the war; there wasn't a hint of war except in the censor's stamp. It was just such a letter as comes to me from any number of American readers—commas and hyphens instead of bonds and bullets. Perhaps it's childish, but I get a kick out of that. Back of the bitter tragedy of war there's still a bit of "business as usual." There is comfort in that.

Mr. Cathie's cocktail has its sugar—and its bitters. The final flavor is one of stimulating sincerity. He reports that he has been "a constant reader" for 35 years. He reads *Proofroom* with interest. He does not always agree with the answers to queries (who does!—it would be a dull department if it never challenged criticism), but he finds in it "a fund of information of great educational value to proof readers and compositors." (My proofreader is his proof reader, but friendship can stand up under harder strains than that.)

Now for the meat of the appreciated letter:

As one who served an apprenticeship in the reading room, later to become a linotype operator, and again a proof reader, I am convinced that the art of punctuation and division of words has sadly deteriorated in recent years. Everything has been subordinated to speed. In no other country in the English-speaking world, though, has there been such a retrogression from correct methods as in America.

Taking my article "Hyphen's Role in Printing Is Small but Mighty," our Australian friend really lets me off easy, for in two columns of type he mentions only *commend-atory*, which he would have made *com-men-datory*; and *unnec-essary*, which he would make *un-necessary*. In the latter marking I think he sidesteps an essential issue, the matter of dealing with the special exigencies of narrow measure. He does not say, but I assume that if he had to divide in the major part of the word his division would be *unne-cessary*—though I must say this is a real sticker, in the light of Mr. Cathie's basic proposition: "A very simple and easily remembered system of divisions of the majority of words is *not to turn over a vowel*." He adds, "There are only five vowels, and they are easily memorised [note the British spelling], even in these days of speed and still more speed." There is nothing to indicate that Mr. Cathie thinks we don't know the five vowels—so we still don't pull out the old six-gun that of course is on our hip as we write.

..A FEW JOBS for Advertising Today

- 1 Insuring trade-name, good will and products against time when normal business conditions return.
- 2 Telling an institutional story if the product itself is not available.
- 3 Telling old customers why products are not available.
- 4 Helping pave the way for the adoption of substitute products.
- 5 Keeping product in dealer's mind while he has to sell substitute products.
- 6 Helping manufacturers guard against changing markets and trends.
- 7 Telling of quality and craftsmanship behind American products at a time when well-established foreign goods are out of the market.
- 8 Keeping news of new inventions and ideas flowing.
- 9 Pinch-hitting for salesmen who are unable to make regular calls.

Writers for Observer Printing House, Charlotte, North Carolina, produced this copy for a folder printed for the neighboring town of Lenoir

"Necessary" must surely be outside of that majority, because the "c" on which the difficulty pivots has a vowel on each side of it. To have made the change he prescribes, from *unnec-essary* to *unnecessary*, would have wrecked the spacing of a line. The mechanical tyranny of space in narrow measure calls for many sacrifices of the niceties of division. But the fact still stands, that no matter what may be done with it elsewhere, *necessary*, in deliberate, standard American usage, breaks into *nec-es-sar-y*. (I myself dislike, intensely, that syllable *sar*, and could be much happier with *necessa-ry*; but in this country Webster is gospel, and so—well, there you are! Note.—Century, Standard, and Winston give *necessa-ry*. Thorndyke follows Webster, *-sar-y*.)

In the article brought under discussion by my good friend from the Antipodes I plumped for *eigh-teen* instead of the generally favored *eight-teen*, and Mr. Cathie is with me on that. I also spoke of a division encountered in newspaper print, "National Lea-guers." This is truly a tough one, "Leaguers." Webster gives us the verb "beleaguer," divided, as *be-lea'guer*. This is close, but not an identical proposition. But I do suppose the folks who printed *lea-guer* actually consulted the Big Dictionary, and found satisfactory precedent there. Or, with a deadline coming up, they may just have taken a shot in the dark. Who knows? (And, as I might say, who cares?) There is a twilight zone just short of No Man's Land, where you are glad to get by any old way; don't forget that, when the critical impulse comes on strong.

Well, in the article under discussion my main thesis was that the combination of responsibility with opportunity *should* lie largely with the copyreader—but that got overlooked. Isn't that the way it goes? You spend hours trying to say a thing is white—and then somebody writes in asking why you called that thing black. Or you say, carefully, that it's gray—neither black nor white, and they call you a coward, a sidestepper, a dodger, a yellow-belly. Or, worse yet, they pass you up cold.

Incidentally (but importantly!) I noted, in the article under fire, that we have *detect-er*, and *detrac-tor*.

It seems there is a fine distinction to be made between English and Latin endings. Again, I asked why the difference between *librar-ian* and *inte-rior*. Right here and now, with blood in my eye, I am asking the Merriam people at Springfield, Massachusetts, to tell us why. Is pronunciation pronunciation, or is it etymology? I sincerely wish to know.

Well, then you come up against such words as Mr. Cathie of Melbourne finds in other articles in the I. P., on the same leaf with mine. He wants *litho-graphy* instead of *lithog-raphy*. That is older than the hills; it's the fundamental difference between British and American division, or syllabication. We are supposed to go by pronunciation; they, by etymology. Certainly nobody *says litho-graphy*. The universal pronunciation is *lith-og'ra-phy*. Why not reflect that in print?

Mr. Cathie accepts the principle of compromise in *eigh-teen*, my expressed preference over the commonly favored *eight-teen*. Here he makes an interesting contribution, with the remark: "With such words there is no *correct* division." But



Dependability

When you place orders for vital materials it's a "must" to give them to suppliers who are *DEPENDABLE*

● War Production, without the assistance of printing, would be tied in a knot in less time than it takes to talk about it. That's why Uncle Sam has designated Printing as an Essential Industry. That's why, also, it is so important to have a dependable printer... now.

Wm. J. Keller Co. is dependable... 28 years continuously serving Niagara Frontier Industries proves it.

It costs no more to have Wm. J. Keller Co.'s Quality, Speed, and Service.

Wm. J. Keller Co., Buffalo, New York, believes that it pays to advertise your strong points

here again the printer has to buck space; in writing you can adjust the lines as you like, making some long and some short; but in print the sidelines are mathematically fixed, and you *must* make choices.

Our Australian friend comes to no conclusion more positive than this: "It is a pity there is not a standard work for guidance in these matters. Isn't it really worth while, even if it takes years, to make an authentic copy as a reference in all English-speaking countries? Naturally the best brains should be coördinated, to make such a work an authority."

Well, it "listens good," but—

Here in the United States the "big" Webster is commonly accepted as authority. To a British printer, however, Webster divisions look all wrong. It's an old saying that British practice in division is based upon etymological principles, as in "geo-graphy," while American practice makes pronunciation the criterion, as in "geog-raphy." I often wish I really knew exactly how this saying works out in the practice of today. I think many British printers go quite far in switching over to American ways. There are many reasons why this should be so—but I haven't enough acquaintance with British print of today to qualify me to make any positive statement.

I do not believe in defeatism. I do not even believe in being satisfied with compromise—though I do believe in using it when it oils the machinery. It simply isn't possible, in this cockeyed old world, to set anything like universal standards—for that implies universal acceptance.

In matters of punctuation, too, the friendly critic from Down Under fails to convince or convert me. Honestly, it seems he simply took out the commas we put in, and put commas in where we had left them out. In other words, it's a flat disagreement on style. I don't know of anything that can be done about it—except for each to go his own way in peace and comfort. And I'm not sidestepping an issue. The point is that there are inevitable differences in usage which have to be accepted. There will always be varying styles, each with its own followers. And may we always have, as we have now, freedom in selecting our own style and making good with it or not doing so well with it as it takes its chances in this World of Chance.



It's Time for you . . .

Every Company and Individual in the Graphic Arts

*to say **ALOUD** . . .*

“PRINTING IS ESSENTIAL TO THE WAR EFFORT”

When General Eisenhower drops leaflets over French Africa; when the Army furnishes its men with booklets telling them what to do in their new environment on foreign soil; when printed messages in almost every language filter through to those whom we want to reach with our war story—that's Printed Advertising at work on the fighting front!

Is it *essential*? Well, we don't risk lives to distribute non-essentials.

Printing and Lithography are vital parts of the war effort . . . on the home front, too. The present sixty-eight (68) Government public relations problems alone are a challenge to our industry. The Government *wants* advertisers to tie-in with these 68 projects. \$185,000,000.00 in private advertising dollars have already tied in with the efforts of the National Nutrition Campaign, War Savings Staff

and O.P.A.'s rationing program. It is up to us, producers and suppliers in the Graphic Arts, to show all advertisers how printing can be geared to the war efforts. That is our fight. That is how we can and must help win the war and win the peace NOW.

If we were to forget everything about printing except the *essential* jobs that should be done now, the volume of printing needed during 1943 would dwarf the peak requirements of peacetime sales-and-profits printing.

With the “know how” in our minds and under our arms for daily contact, we can get this full story of essential printing to every alert business man in America who is only too eager to cooperate. **MANAGEMENT** must be made fully aware of the job to be done. And **YOU** are the one to **TELL THE STORY**—tell it fully, with authority and conviction.

HOW?

By reading every word on the following pages describing the Graphic Arts Victory Campaigns Program . . . and then by doing something about it now in the manner outlined on page four.



Here are the Details



APPROVED?
YES!

The WAR PRODUCTION BOARD—after a thorough review and study—approved the entire program in a letter dated September 24th, from E. W. Palmer, Deputy Chief of Printing and Publishing Branch.

The OFFICE OF WAR INFORMATION—after a thorough review and study—approved the program. Ken Dyke, Chief of Advertising Division said, "Congratulations . . . it should be most helpful."

At time of going to press with this insert, the following groups have indicated their endorsement, either by underwriting or mailing prospectuses to members, urging them to support the program. Others coming in daily.

Amalgamated Lithographers of America, Local No. 1.

New York
American Pulp and Paper Association
Central States Paper Trade Association
Commercial Art Studios Board of Trade
Direct Mail Advertising Association, Inc.
Direct Mail Adv. Club of New York
Graphic Arts Association of Fort Worth
Graphic Arts Association of Grand Rapids
Graphic Arts Association of Milwaukee
Graphic Arts Association of St. Paul
Graphic Arts Institute of Massachusetts, Inc.
International Assn. of Electrotypes and Stereotypers, Inc.
Lithographers National Association

Litho Club of Philadelphia
Mail Advertising Service Association
National Association of Photo-Lithographers
National Association of Printing Ink Makers
National Paper Trade Association
National Printing Equipment Association
New Haven Typothetae
New York Employing Printers Association
Ohio Printers Federation
Paper Association of New York
Paper Makers Advertising Club
Photo Engravers Board of Trade of New York
Printing and Allied Industries of Toledo
Society of Master Printers, Springfield, Massachusetts

APPROVED OBJECTIVES

1. To coordinate all printing efforts to aid the Government in winning the war.
2. To act as liaison between Government and industry by interpreting the objectives of various Government agencies (as represented by the announced publicity campaigns of the Office of War Information) via the printed message.
3. To show what constitutes essential advertising, by using the Treasury Department's ruling as to types of advertising expense deductible from income taxes.
4. To channel all future printing toward winning the war. This can be accomplished by directing all planning and creating along government-approved lines.

APPROVED PROGRAM

1. To aid the Government agencies in developing effective follow-up and tie-in material for all newspaper, magazine and radio Victory Campaigns that may be conducted.
2. To effect this aid by establishment of a Printing and Lithographic Council similar to the Advertising Council and to work with that body.
3. To show producers and suppliers how their customers can tie-in their advertising copy to the Government themes.
4. To accomplish all program objectives by instituting an industry educational program using trade journals, advertising and business publications, club and association bulletins and direct mail pieces syndicated for regional groups.
5. To weld the entire industry into one directive unit of the Graphic Arts to aid the Government.

A WORKING PLAN FOR THE GRAPHIC ARTS

ADVISORY COMMITTEE

Representing each branch of Graphic Arts industry

To manage planning financing and handling of campaign.

PRINTERS & LITHOGRAPHERS COUNCIL CHAIRMAN

To accept assignments on Gov't Victory Projects. Obtain date. Plan material. Assign talent. Coordinate graphic arts objectives with those of newspaper, radio, magazine promotions.

INDUSTRY EDUCATION CHAIRMAN

A PUBLICITY CHAIRMAN

To keep editors of trade journals, business papers, and key publications informed about the fundamental purposes of the campaign.

B TRADE PRESS CHAIRMAN

To explain purposes of campaign to Graphic Arts.

C ADVERTISING AND BUSINESS PAPERS CHAIRMAN

To explain to advertising and sales executives how printing can be used to help win the war.

GOVERNMENT LIAISON

ADVERTISING COUNCIL LIAISON

TRADE ASSOCIATIONS LIAISON

GENERAL INDUSTRY LIAISON

GROUP SKILLS CHAIRMAN

D DIRECT MAIL CHAIRMAN

To explain to top executives, by printing itself, exactly how printing can be used effectively under present-day conditions.

E SYNDICATED MATERIAL CHAIRMAN

To prepare art and copy
1—Suggestions for local producing groups.
2—To supply government designs and facts for use by printers and lithographers.

DIRECT MAIL AND LIST EXPERTS

DESIGN AND COPY

TYPOGRAPHIC EXPERTS

PRODUCTION AND DISTRIBUTION EXPERTS

... a two-fold, two-fisted Program!

The framework of this industry wide "public relations" program has been provided for you. Government approval has been received. The layouts are ready; much of the copy is written; contacts have been made with Government Agencies which have furnished information and details on what is needed; Associations have been invited to appoint representatives to the Advisory Board. In short—the campaign of cooperation and education is ready to go.

READY?
YES!

IN THE WORKS NOW

- 1 **BUSINESS MAGAZINES**—will carry informative, case-history-giving advertisements showing how printed advertising can be slanted toward one or more or all of the Government publicity projects.
- 2 **DIRECT MAIL PIECES**—planned to go to a national list of top business executives—giving detailed information on essential uses of printing in wartime. (How to get information for tie-ups, etc.)
- 3 **LOCAL GRAPHIC ARTS GROUPS**—will receive from the Committee detailed suggestions, art work, layouts and copy for local-sponsored campaigns to tell story of essential wartime advertising tie-ups.
- 4 **IDEA AND INFORMATION BULLETINS**—will be issued by the Committee—showing Government approved designs and facts which can be used by printers' customers in their wartime printed promotion.

THE ORGANIZATION On the left: a research, planning and creative talent "pool" to furnish any assistance required by any Government Agency on any publicity or distribution problem affecting the Graphic Arts.

On the right: a public relations program to show advertisers how they can tie-in with the 68 Government Victory Projects, and how they can get through you the information they need.



GRAPHIC ARTS

VICTORY
Campaigns

How Loud Can you Say “PRINTING IS ESSENTIAL”?

Every cent of cost so far—for planning, for research, for printed explanations, for layouts,—has been covered by the contributions of a relatively small group of individuals or companies interested in the need for such a program. Every bill has been paid.

But this relatively small Committee, composed of voluntary representatives of all branches of the Graphic Arts—paper mills, paper merchants, equipment, envelope and ink manufacturers, printers, lithographers, lettershops, photo engravers, electrotypers, suppliers, trade press, etc.,—cannot finance the major campaign without the help of *everyone in the industry*.

All our work thus far has been voluntary and we want to keep it that way as much as possible. It takes money to pay for space in magazines; to pay for art work;

printing; engravings; bulletins; press releases and direct mailings to executives. It takes money to handle the details of constant contact with Government Agencies who need and want printed-publicity jobs done.

Therefore, we ask you NOW to do your *share* to start this program immediately. Most firms contributing so far have figured that \$1.00 per employee for the six months' campaign is fair—and have so paid. Some more, some less. Will you do likewise?

The months of planning are over. It's time for the great invasion . . . an invasion into the minds of business men who want to help the Government win the war *on all fronts*. Figure your share. Send your check to the Treasurer of The Graphic Arts Victory Campaign Committee.

MAKE CHECK PAYABLE TO—GRAPHIC ARTS VICTORY CAMPAIGNS COMMITTEE. SEND IT TO HARRY PORTER, TREASURER OF COMMITTEE, C/O HARRIS, SEYBOLD, POTTER COMPANY, CLEVELAND, OHIO.

Graphic Arts Victory Campaigns Committee
c/o Harry Porter, Acting Treasurer
Harris, Seybold, Potter Company
4510 East 71st Street
Cleveland, Ohio

“Printing is essential to the war effort.” And we are saying it aloud with this check for \$_____.

Send us our Certificate of Participation, the handbook, “Guide for Selling Essential Wartime Printing,” and further selling helps as they are issued.

NAME OF COMPANY _____

ADDRESS _____

SIGNED _____

POSITION _____

Important

As soon as your check is received we will send you:

1. A certificate of participation to display in your office and a design to carry in your own advertising (if desired) and soon to follow. . . .
2. A “work book” explaining the steps in the program and showing exactly how you can adapt your selling and production to the Victory projects—together with a directory giving sources of complete information on every Government project. And at regular intervals. . . .
3. Bulletins—keeping you informed of progress of the campaign.

Anilin Printing—a Link in the Chain of Complete Service ★ Specialty Process has Advantages

in Printing on Materials that Otherwise Could Not Be Printed • *By Frank E. Boughton*

THE NAME OF anilin printing was derived from the fact that the original inks were made from anilin dyes dissolved in alcohol and other solvents. This name has stuck even though modern pigment inks for this process may contain no anilin dyes at all.

As was the case with other printing methods in the graphic arts industry, anilin printing had a very humble beginning. Its true ancestor was the rubber stamp method of making multiple impressions. However, we in the anilin printing industry are not always willing to admit this, because it implies that anilin printing is something inferior, while the fact remains that anilin printing within its own field of converting and of specialty printing doesn't have to apologize for its quality.

A rubber stamp is made either with a molded or a hand-cut rubber plate. The stamp pad is wet with an anilin ink that dries rapidly when in a thin film. In the anilin printing process there are these same factors, that is, a rubber plate and an anilin ink, the only difference being that the inking and the printing are done mechanically instead of by hand. The person who built the first anilin printing unit evidently observed the rapidity with which the anilin rubber-stamp ink dried, and

ANILIN PRINTING

originated in Germany many years ago, but was brought to this country about fifteen years ago. Changes were made, both in the formula of the ink, making it more workable as a printing medium, and in the types of presses used, making it a high-speed, more efficient process.

As a specialty paper-converting process, anilin printing gives promise of spectacular results to be attained in the future. Cellophane can be printed with an over-all design at the rate of 100 feet a minute. A combination of anilin color printing with rotogravure reproduction of halftones has produced excellent results.

While the percentage of printers engaged in anilin printing is not large, there are no doubt many men among our readers who are interested in knowing more about the process. Possibly some of you will discover that it is just the process you need to put that final link in your production chain.

decided to adapt this principle to a printing device.

The original anilin units were merely marking devices which were usually an attachment on a machine that performed some other manufacturing operation. The rubber plate was cemented onto a cyl-

inder and there was an inking roll of an absorbent material that had been saturated with ink. This absorbent roll had to be inked constantly with a brush or by dipping. The absorbent roll also made it necessary to have a different roll for each color as it was practically impossible to clean them to change color (Fig. 1.).

The next step was to have a fountain of ink in which the absorbent roll could rotate and receive a constant new supply but it was found that too much ink was carried to the plate. In order to regulate the flow of ink, a wiping or squeeze roll was added to remove the excess ink. It wasn't until the inks were improved that it was possible to replace the absorbent roll with one that could be cleaned (Fig. 2.).

The first full-size presses were used for printing over-all designs on papers such as wrapping papers, decorative papers, and box covers. A large roll of paper was put at one end of the press; the paper then was passed through one or more anilin printing units where it was printed, and ten or twelve feet away it was rewound completely dry and ready for shipping.

Then anilin units were put on bag machines. It was exactly the same printing principle as the over-all design method except that instead

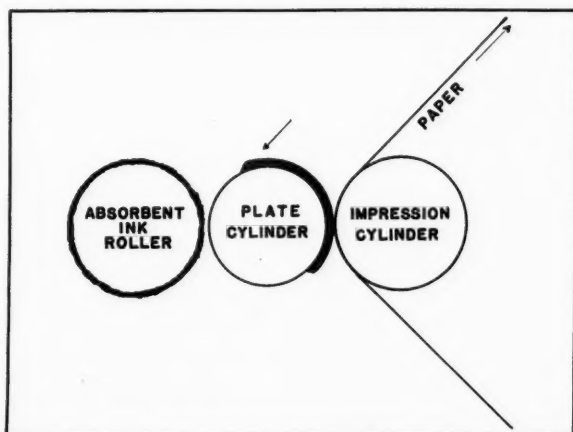


Figure 1—The original anilin unit was a mechanized marking device

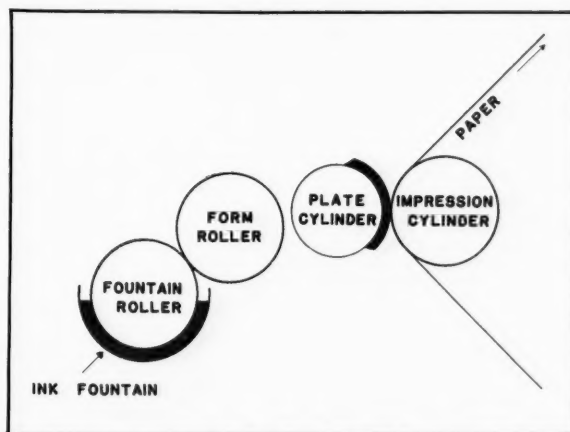


Figure 2—Fountain and wiping roll to regulate flow of ink were added

of being rewound, the printed stock or web went directly into a bag-making unit and came out the finished bag all dry and ready for packaging and shipping.

The production speed of present-day anilin printing depends on the stock that is being printed, whether or not there is an overprint of one color on another, the drying time between the press and the rewind, the presence of heating units and drying tunnels, as well as external factors such as humidity, tempera-

ever, this can be done only within certain limits depending on the body of the inks. This will be discussed more fully under inks.

On most presses, changing the squeeze adjustment between the fountain roll and the form roll alters the adjustment between the form roll and the plate. This makes it necessary to make that adjustment over again. However, there are some presses that have overcome this by having the squeeze pressure exerted by the fountain

but the gears remain in perfect mesh at all times, but by far the large majority of presses are built to be adjusted by the mesh of the gears.

To those who are familiar with the many adjusting screws on a letterpress or offset press ink fountain, this simple squeeze adjustment at each end of the rollers may seem inadequate, but the fact is, that because of the fluidity of the ink and the continuous replenishing of the ink at each revolution, multiple ad-

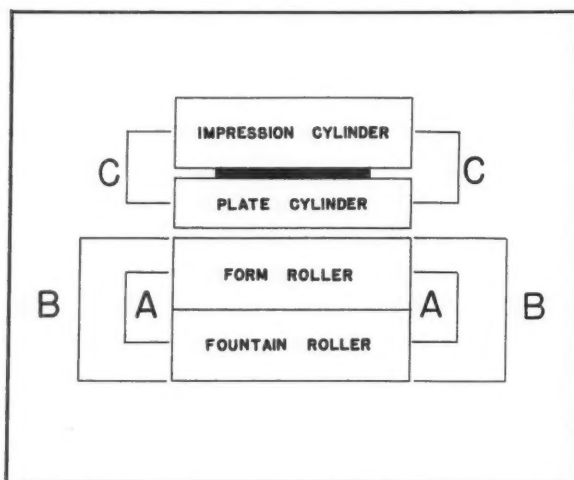


Figure 3—Ink rolls are adjustable—more "squeeze" means less ink

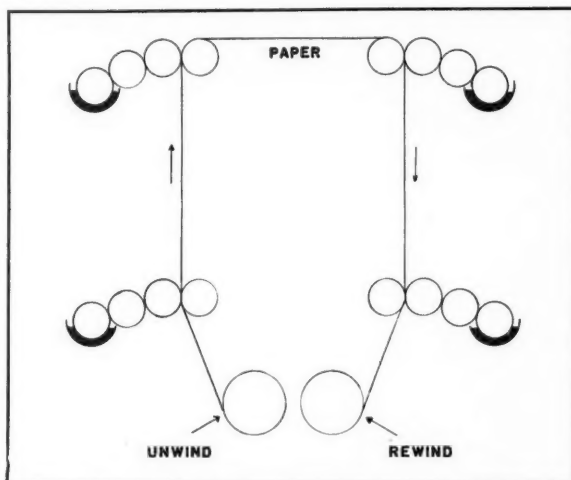


Figure 4—On the standard press, each unit has an impression cylinder

ture, and so forth. Each one of these factors will be discussed under its proper heading. As a generality, the speed of anilin printing ranges from 100 to 1,000 feet a minute depending on the conditions.

Figures 2 and 3 will illustrate the principle of an anilin unit. Anilin inks are fluid and about the same consistency as a thin syrup or a lacquer. Because of the thinness of the inks, they are held in a fountain that is nothing more than a trough. The fountain roll turns continuously in this ink and replenishes its surface at every revolution. The form roll receives the ink from the fountain roll.

The flow of ink is governed by squeeze adjustments between the fountain roll and the form roll (A). For example, if the job to be printed has a lot of coverage, such as large solids and large type, then to get more ink the squeeze adjustment should be loosened. If the job has very little coverage, the flow of ink is cut down by tightening the squeeze between the rollers. How-

roll against the form roll, and the form roll is permanently fixed in its own bearings. In this case, the fountain roll and the form roll are in separate carriages which can be moved as a unit to make the form roll to plate adjustment (B).

Another limitation of this squeeze adjustment is the gears. Too tight a squeeze will grind the gears, which causes a chatter with the consequent uneven print; to say nothing of the fact that too tight an adjustment may break the teeth in the gears. Too loose an adjustment will throw the gears out of their proper pitch mesh and the result is a loose gear action, or "back-lash," which also causes an uneven print.

In either case, either too much squeeze or too little interferes with the smooth turning of the form roll which in turn causes an uneven film of ink to be laid on the plate, and under these conditions good printing is impossible. There are some presses that have the squeeze adjustments on an eccentric so that the roll itself is adjustable

justments are not necessary even when there is a large solid on one side of the plate and light copy or type matter on the other, that is, if the plate is properly made ready. When there is a large solid and light type matter on the same plate, there is a difference in impression required, but we will discuss this under the subject of plates.

Next is the plate cylinder on which there is a rubber plate. The form roll transfers the ink to this plate. There is an adjustment that moves the form roll and the fountain roll as a unit against or away from the plate cylinder (B). The reason they move as a unit is so the adjustment that has been made between the fountain roll and the form roll will not be lost when adjusting the contact between the form roll and the printing plate.

Last is the impression roll. The web of stock runs between it and the plate cylinder. The impression adjustment is made at each end of the impression roll the same as the other rolls are adjusted (C).

On this particular type of press the plate cylinder is not adjustable and all other rolls are adjusted to it. There are other presses on which the impression roll is the one that is not adjustable and all other rolls are adjusted to it, but the fundamental difference of the press is not changed by this minor difference in construction.

As anilin printing is just a kiss impression, it is impossible to lay too much stress on the factors that enable the pressman to make the

are three or four colors, the same steps should be taken at each unit before the press is started.

Fourth, the press is started and the job put into as close a register as possible on makeready stock. It is at this time that the plates are moved if necessary, and the plates made ready. The okay is then secured before webbing the press with regular stock.

Each press is usually different, that is, the threads of the adjusting screws vary with the press. One

Gradually bring up the form roll again as delicately as possible until the plate is completely inked. Then back the adjusting screw just enough to take up the slack, as in most cases this will not alter the roll adjustment but it will keep the roll from slipping and vibrating forward during running and as a result get too much squeeze.

By making this final careful adjustment, any faults in makeready will show up. After this final roll adjustment, make the impression

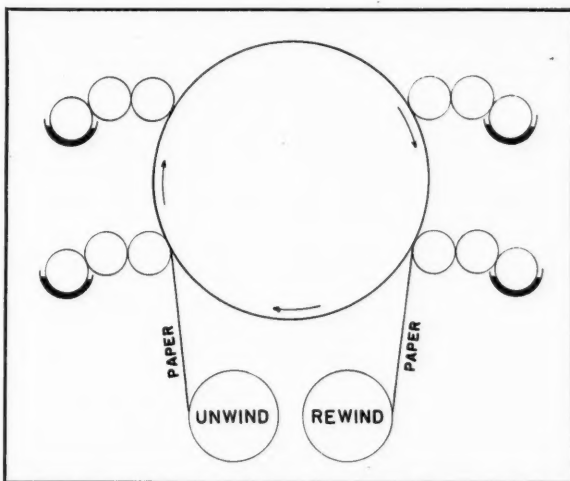


Figure 5—On the central cylinder press, units print on one cylinder

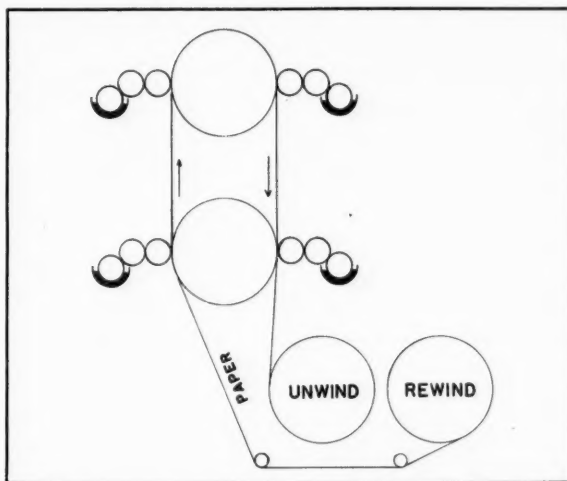


Figure 6—The combination of two principles, two units to a cylinder

right adjustment. Of course, the plates have to be accurate, the rolls true, and the bearings in good condition, but these will be discussed under their proper headings. It is always easy to blame one or more of these things for a poor job, but if the pressman will follow the proper procedure with regard to adjusting the printing unit, he will be sure that at least that part of the job is right and he can start looking for troubles elsewhere, that is, if there are any.

First, before the press is turned on, the form roll and the fountain roll should be squeezed together so when the press is started a large amount of ink won't be slopped on the plate and cause unnecessary scrubbing of the plate.

Second, before the press is started the form roll should be adjusted to the plate cylinder with a gage.

Third, before the press is started, the impression cylinder should be adjusted to the plate cylinder with the same gage. Of course, this is only one printing unit but, if there

press may move the form roll one thousandth by a complete turn of the adjusting screw while another may move one thousandth by a quarter of a turn. The pressman should know his adjustments and keep in mind that he will save plate washing, spoiled stock, and increase production by getting into the habit of making adjustments delicately and not with a heavy hand.

In making the final adjustments the press is running on good stock. The squeeze between the fountain roll and the form roll should be checked to see that there isn't too much ink. Unfortunately, there is no iron-clad rule for this, and the pressman can only tell the proper flow by experience. However, if there is too much ink flowing, the ink does not lay evenly but forms ridges of ink around the roll. This means that there is so much ink flowing that the roll is throwing it by centrifugal force, and the flow should be cut down.

Then, back off the form roll until the plate is not getting any ink.

roll adjustment over again in the same manner. Faulty roll adjustments not only will cause poor printing and inking but misregister as well. After the job has run for about an hour, check the adjustments again as the rolls swell after being warmed. This is only necessary when the press hasn't been run since the day before.

Before going into the subject of plates, it may be well to describe in a general way the different types of anilin presses. There are really only two fundamental principles of anilin presses, the Standard Principle Press which is a series of anilin printing units with each unit having its own fountain roll, form roll, plate cylinder, and impression cylinder (Fig.4). There are various ways of arranging the units and webbing them but they are all variations of the same principle.

Then there is the Central Cylinder Press which has a large impression cylinder that may be five or six feet in diameter. The anilin units are set around this central

cylinder. Each of the printing units consists of a fountain roll, a form roll, a plate cylinder, but the large central cylinder is the impression cylinder for all units (Fig.5). This is an ideal press for thin stocks such as tissue because tissue cannot be webbed over long distances without reinforcement. The Central Cylinder Press is a better register press than the Standard Principle Press but there is more difficulty in drying colors between units when overprinting one color with another.

Also, there is a combination of these two principles. In this case, there will be a central impression cylinder for each two printing units. The central cylinder in this case would be about the size of the impression roll on the Standard Principle Press (Fig.6).

EDITOR'S NOTE—Next month, this discussion of anilin printing will be resumed with an article dealing with plates.

How Much Is an Inch?

Have you ever told your advertisers exactly what value they receive when they buy space in your paper?

A recent issue of *The Linotype News* shows you how to make a graphic demonstration of this value to your advertisers—a plan which could be adapted to advantage by many newspaper publishers.

The story is true, and came to the attention of a Linotype representative on a recent trip, when he called on a weekly newspaper publisher in his territory.

The publisher had lifted a one-inch advertisement from one of his newspaper forms and printed 1,900 copies (equal to his circulation) of it on the job press. Then he proceeded to paste all of them on a wall of his shop.

Now, when a prospective advertiser wonders why a small advertisement costs so much, this publisher shows him the wall and says: "You're not buying a one-inch space. You're buying all that—1,900 inches—with all of it individually mailed to your prospects. If you were to mail them out yourself, at only a penny each, the postage alone would amount to nineteen dollars!"

This display is guaranteed to stagger any advertiser.

RUSH ENGRAVINGS ARE RESTRICTED IN CANADA

● The following order, quoted from *MacLean's Weekly*, house-organ issued for employees of the MacLean Publishing Company, may perhaps be an indication of regulations which will be issued in this country if the manpower situation becomes more critical.

An important order which abolishes "rush" work in the making of engravings, electrotypes, stereotypes, and mats was put into effect this week by the Wartime Prices and Trade Board, through John Atkins, Printing and Publishing Administrator.

In general, the order establishes minimum hours which must be allowed an engraver or electrotypist for any job. The minimum hours do not apply to the news and editorial departments of daily and weekly newspapers. They do apply, though, to the advertising departments of dailies and weeklies.

Under the terms of the order, all minimum times are based on the hour that a job arrives at an engraving plant.

Our engravers work on an eight-hour day, five-day week. Their business day begins at 8 a.m. and ends at 5 p.m.

Since the engravers are prohibited from operating overtime to accommodate any specific customer, any job sent to them must be calculated on the minimum time scale. Overtime work cannot be expected.

Following is the official list of minimum times issued by Mr. Atkins:

	Hours
Line cuts, halftones of 100 screen or less, pattern plates, and one-color electros	8
One-color zinc or copper halftones finer than 100 screen, lead-mold electros, or nickeltypes in one color	12
Stereos and mats made from original; electro or stereo pattern, or type form:	
1-10 stereos or mats	3
11-50 stereos or mats	4
51 or more stereos or mats	8
Combination plates	16
Duotones and zincs in two or more colors	24
Tri-color, four-color, and color combination process plates	56
Printing plates made from type composition forms supplied	4

To illustrate how editors and advertising men must adjust their publication plans to the above times, here are three examples of how they will work:

1. Copy for a line cut or a 100, an 85, a 65, or a 60-screen halftone arriving at the engraver's at 4 p.m. on Monday will not be ready until 4 p.m. on Tuesday.

2. Copy for the finer halftones, from 110-screen up, which arrives at the engraver's at 4 p.m. Monday, cannot be sent back before 11 a.m. Wednesday.

3. Where composition forms are sent out to have plates made from them the form itself shall be held in the engraver's plant for four hours.

Where it is possible for a publication to use a 100-screen cut instead of 110-screen four hours may be saved by ordering the coarser cut.

Where copy arrives in a publication's hands at the last minute, time may be saved by phoning the engraver for direct messenger service. Our engravers have put on an extra messenger to accommodate us in this regard, but request that we do not take up the boy's time with unimportant orders.

It's a Quiz

Answers to the following list of questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 80 of this issue? Give yourself a tryout, then see if you were right.

I—Match each of the graphic arts tools listed below with its correct occupation listed at the right:

- | | |
|-----------------|-----------------------|
| 1. Doctor blade | a. Photoengraving |
| 2. Gravures | b. Composing room |
| 3. Dandy roll | c. Gravure press-work |
| 4. Densitometer | d. Papermaking |
| 5. Gudgeons | e. Chalk plate making |
| 6. Knee | f. Letterpresswork |

II—Match each of the graphic arts materials listed below with its correct occupation listed at the right:

- | | |
|--------------------|------------------------|
| 1. Lamb's wool | a. Photoengraving |
| 2. Black lead | b. Bronzing |
| 3. Enamel | c. Offset lithography |
| 4. Sticky back | d. Electrotyping |
| 5. Carbon black | e. Inkmaking |
| 6. Rubber blankets | f. Rubber plate making |

III—Match each one of the graphic arts duties listed below with its correct occupation listed at the right:

- | | |
|-----------------|-------------------|
| 1. Copy cutting | a. Lithography |
| 2. Pot etching | b. Stereotyping |
| 3. Forwarding | c. Photoengraving |
| 4. Rolling | d. Composition |
| 5. Binding | e. Binding |
| 6. Stripping | f. Electrotyping |

IV—Match each of the graphic arts terms listed below with its correct occupation listed at the right:

- | | |
|--------------|-----------------------|
| 1. Serigraph | a. Lithography |
| 2. Diamond | b. Composing room |
| 3. Ben Day | c. Gravure |
| 4. Intaprint | d. Silk screen making |
| 5. Graining | e. Electrotyping |
| 6. Lead mold | f. Photoengraving |

THE MONTH'S NEWS

Events associated with printing and allied industries published here. Items should reach us by twentieth of preceding month



Honor Frederic Goudy

Dr. Frederic W. Goudy was guest of honor at the fellowship luncheon held in connection with the Middle Atlantic States Regional Conference on graphic arts education at Hotel Pennsylvania, New York City, Saturday, November 14.

Thomas Roy Jones, president, American Type Founders, and also president of the National Printing Equipment Association, who presided, presented Dr. Goudy with a copy of "The Alphabet," especially bound, and inscribed.

In his presentation speech Mr. Jones read the inscription in the book which stated in part: "To the author, Frederic W. Goudy: This work of his own genius—a token of which, like his name, will endure through the ages. In recognition of the master mind and the master craftsman. Given as an act of esteem, honor, and affection at the conference of the National Graphic Arts Education Association in its regional Middle Atlantic States, sponsored by the Printing Teachers Guild of New York."

The association is promoting the observance of its fifteenth annual printing week, January 13 to 18, 1943, at which the life and work of Benjamin Franklin will be featured in programs in schools and by local trade associations.

As an organization, the National Graphic Arts Educational Association stresses better teaching, printing, and appreciation of printing."

Westvaco Director Dies

John C. Duncan, connected with the paper industry for over fifty years, and a director of the West Virginia Pulp and Paper Company, died at his home in Mechanicville, New York, on November 21, at the age of eighty-three.

He was born in Greenville, Connecticut, later moving to Poquannock, Connecticut, where his father owned a paper mill. After attending school in Amherst, Massachusetts, and graduating from the Eastman School of Business, Poughkeepsie, he went to work in the Poquannock mill in 1877.

In 1880 he went to Holyoke, Massachusetts, and became superintendent of the Dastleton paper mill for a short time. Mr. Duncan and his father acquired the small pulp mill at Mechanicville in 1886. It became known as the Duncan Company and retained that name until it was consolidated with the West Virginia Pulp and Paper Company in 1904.

In 1890 he married Anor Collamer of Malta, who died in 1923. In 1926 he married Minnie Moore, who survives. He is also survived by John C. Duncan, Jr., of New York City.

WEIL OF CROMWELL'S NOW IN ARMED FORCES



● Introducing to readers of THE INLAND PRINTER, Private David Maxwell Weil, scholar, editor, diplomat, linguist—now somewhere with our armed forces.

Before his enlistment into the United States Army last April, Mr. Weil was actively engaged in the business founded by his father and uncle, The Cromwell Paper Company, Chicago, in the capacity of secretary-treasurer.

Prior to his entry into the manufacturing business, he had a varied experience. He graduated from Harvard College with Magna Cum Laude and became a Phi Beta Kappa. He spent a year in Harvard Law School, then turned to journalism and became foreign editor of the Chicago Journal of Commerce. In between times he served as honorary consul of El Salvador in Chicago and the Middle West.

While at Camp Grant, he was invited to a reception in Washington, D. C., given in honor of King Peter, of Yugoslavia. In his travels around the world, he will have an advantage over some other members of Uncle Sam's armed forces because he is able to speak fluently in French, German, and Spanish.



Hell-Box Campaign Goes Over

While scrap salvage campaigns are being conducted among printers and others in the industry by various organizations throughout the country, the industrial salvage section of the War Production Board favors a national movement for the "Hell-Box Campaign" inaugurated by the Graphic Arts Association of Illinois and promoted co-operatively in Illinois by the W.P.B. and various associations in the graphic arts industry.

Commenting upon the 22- by 34-inch, two-color, Hell-Box campaign poster mailed by the Chicago regional branch of W.P.B. to 4,800 establishments in Illinois, E. W. Greb, deputy chief of the industrial salvage section of the conservation division of W.P.B., Washington, D. C., in a letter to Harvey T. Hill, regional chief in Chicago, wrote in part as follows: "Thanks so much for the program of the Graphic Arts Industry. This has now been placed in the hands of our planning unit from whence a national program will be born. Looks to me like we could take it as is, and be pretty darn well off."

In the Illinois campaign, J. G. Sheldon, field representative of the W.P.B., has urged various employer groups and others in the graphic arts to do their utmost to help win the war by supporting the "Hell-Box" campaign of the industry.

In several instances he has reported that large concerns have designated executives to go through their plants to authorize the scrapping of obsolete or unused machines and material to add to the contents of the hell-box.

The plan generally followed is that all printers, lithographers, publishers, photoengravers, electrotypes, paper merchants, used machinery dealers, and others in the graphic arts dispose of their accumulated scrap metal through their regular junk dealers.

Mr. Sheldon has informed the cooperating units in the industry that the manner in which they get the scrap metal into the channels through which it reaches the steel mills is not important but the matter of vital importance is that the scrap must be obtained to keep the steel mills busy in providing the materials required for tanks, guns, ships, and bullets, and that every person and firm must feel the responsibility to furnish the scrap.

Coupons indicating the extent of co-operation to be expected from each firm have been made returnable to S. F. Beatty, secretary and general manager of the Graphic Arts Association of Illinois.

Letterpress Poster Stamps

A series of twenty different poster stamps featuring "Print It Letterpress" has been published by the American Photo-Engravers Association for use by its members and all others connected with the letterpress printing industry. These stamps are of the regulation size, 1½ by 2½ inches, and are printed from four-color process plates.

The poster stamps are put up in pads of fifty sheets, ten different designs to

University Press, he designed two books and collaborated with Joseph Brandt on a third, that were judged among the fifty best books of the year by a committee of the American Institute of Graphic Arts.

News-print Consumption Down

News-print consumption for the first ten months of this year was 3,095,999 tons, a drop of 3.6 per cent from the amount consumed in a like period for

Associates Surprise Mackey

While Joseph T. Mackey, president of the Mergenthaler Linotype Company, tried to ignore the forty-seventh anniversary of his connection with the company on November 6, his associates forced him to take time out of his working day long enough to accept a desk clock as a token of their esteem, and appreciation for his long service with the company.

He started in the company's employ on November 6, 1895, in the capacity of an office boy. As the years passed he was promoted from job to job until he was elected in 1917 as secretary and treasurer. After eleven years in that position he was named executive vice-president in 1928, and in June, 1936, succeeded Norman Dodge to the presidency of the company.

Lionel Walden Dead

Lionel A. Walden, one of the four brothers associated with Walden Sons & Mott, publishers of *Printing*, died of pneumonia, at his home in Rockeville Centre, Long Island, New York, Sunday, November 15. Funeral services were held on the following Tuesday. He is survived by his widow, three brothers, and two sisters.

Mr. Walden was born in Holyoke, Massachusetts, in 1888, and started as a lad in the publishing business of Walden & Company, conducted by his father. When the father's business was merged with the Walden-Mott Company, and the name was changed to its present corporate style, Lionel continued as a member of the sales staff.

During and after the first World War, he was a member of the United States Navy, and served on the U. S. S. George Washington, which, on one of its trips carried President Woodrow Wilson to the Peace Conference in France.

Wilhelm to Kingsport Press

C. H. Wilhelm, formerly an executive of The Haddon Craftsmen, has been appointed a vice-president of the Kingsport Press Sales Agency, with headquarters in New York City. This firm is the sales agency for The Kingsport Press, book manufacturers, of Kingsport, Tennessee.

Mr. Wilhelm assumed his new duties in October. The plant of The Haddon Craftsmen in Camden, New Jersey, is being liquidated.



Sheet of poster stamps printed by American Photo-Engravers Association in four-color process

a sheet, and the complete series consists of two pads of fifty sheets each, fifty stamps of twenty different designs—1,000 poster stamps in all. These sell for \$2.00, postage prepaid, check with order.

The first edition consists of one million stamps and can be attached to letters, invoices, statements, envelopes, and packages, and will go far to call attention to letterpress printing. The poster stamps may be obtained from the American Photo-Engravers Association, 166 West Van Buren Street, Chicago, Illinois.

Weinert Now With Keystone Tag

Harald N. Weinert, production manager of the Princeton University Press for the past fifteen years, has taken the position of general manager of the Keystone Tag Company, West Chester, Pennsylvania.

Weinert is a member of several printing organizations, being a very active member of the American Institute of Graphic Arts. While with the Princeton

1941. Total production in the U. S. and Canada was 3,484,660 tons, a reduction of 5.2 per cent from the comparative period in 1941.

Publishers' stocks on hand in October averaged 65 days' supply, as compared with a supply for 45 days which was carried by the same publishers in October of 1940 and 1941.

Report Reduced Profits

Curtailement of operations and provision for various taxes have reduced profits of the International Paper Company and its subsidiaries to \$1,427,045, for the third quarter ending September 30, compared to \$4,321,890, reported for the corresponding period of last year.

The profit is at a rate of 15 cents a share on common stock, compared to \$1.73 a year ago. The sum of \$1,047,568 has been set aside for normal income taxes, and \$1,672,855 for Federal excess profits taxes. No provision was made in the statement for the post-war excess profits tax credits, which is a new item in financial statements.

Answers

To The Inland Printer Picture Quiz
on page 44

Reading left to right: Glenn M. Pagett, typographic director of the Typographic Service Company, Indianapolis, Indiana; Herbert Threlfall, Providence, Rhode Island, secretary of the International Association of Printing House Craftsmen; and Thomas R. Jones, president of American Type Founders.

Miehle First to Win "E" Flag

It was reported in the October issue of *THE INLAND PRINTER* that the Miehle Printing Press and Manufacturing Company, of Chicago, won the Navy "E" pennant in the early months of 1942.

It has been brought to our attention that this company was awarded the pennant on July 25, 1941, the first manufacturer in the graphic arts industry to be so honored. We are glad to make this correction.

Yerger of Imperial Metal Dies

Wilson S. Yerger, a founder and president of the Imperial Type Metal Company, collapsed and died on November 22, while walking with friends in Chestnut Hill, Philadelphia. He was fifty-six years old.

Born in Philadelphia, Mr. Yerger attended Central High School and was graduated in 1909 from the University of Pennsylvania, with a degree in chemical engineering. At Pennsylvania, he was 120-pound intercollegiate wrestling champion in 1908 and the intercollegiate rifle champion in 1909.

Shortly before the outbreak of World War I, the Imperial Type Metal Company was founded by Mr. Yerger and two associates. One of the partners died, and the other sold out to Mr. Yerger, who served as president of the company until his death.

He is survived by his widow, Dorothy David Yerger, one son, Wilson, Jr., and two daughters, Elizabeth and Dorothy.

Becomes Los Angeles Manager

Wayne M. Hancock has been appointed sales manager of the Los Angeles branch of the Mergenthaler Linotype Company, succeeding Paul E. Gallagher, who has become superintendent of the Hooper Printing Company, of San Francisco.

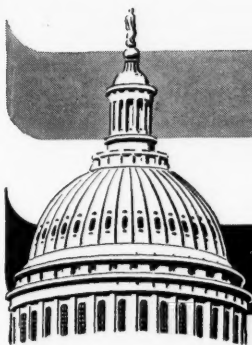
Mr. Hancock joined the Mergenthaler Linotype Company's sales staff in 1930, after his graduation from the University of Arizona. He learned the printers' trade prior to his college experience. Harry W. Porte, manager of the Pacific Coast Agency, issued the statement.

Receives Commission

Tom E. DePoy, a member of the sales staff of the Mergenthaler Linotype Company, for more than three years assigned to the Minnesota territory, has been commissioned a first lieutenant in the U. S. Army. He is a veteran of the World War, and served overseas with the A. E. F.

Printers Promote War Activity

Two items in the annual report of activities of the Toronto Graphic Arts Association received favorable attention from the industry and from the community generally. One was the participation of the printers in the observance of Army Week by the financing and production of a newspaper broadside which received distribution throughout Canada. The other activity was the distribution of publicity supporting the War Savings Certificate movement.



THE GRAPHIC

* ARTS IN *

WASHINGTON

Unbleached Pulp Less Stable

The National Bureau of Standards, investigating the effect on the stability of papers of Order L-11, which restricts the use of chlorine in bleaching paper pulp, has discovered that light affects the new paper unfavorably.

Papers of 25, 50, and 75 per cent rag content were tested. Heat and light tests were used, to determine loss of stability of the fibers of the new papers as compared with papers made before the order was issued.

Under the heat test, the papers containing the unbleached fibers compared favorably in stability with those containing bleached fibers. The opposite was true under the light test, which proved that the unbleached fibers lost much of their folding endurance when subjected to light for any length of time.

Apparently, like news-print, papers containing appreciable amounts of unbleached sulphite fibers can be preserved only by exposing them to light as little as possible. The manner of drying seemed to make no difference in the strength of the sheet.

Ration Gasoline for Washup

Gasoline for washing presses is being rationed the same as that for other purposes. Printers who have not yet applied for cards for this purpose, should go to the local gasoline rationing board and fill out a form for an "E" card or an "R" card, for non-highway use.

A permit good for three months will be issued, which will enable you to get gasoline for washing presses. This permit is subject to renewal.

Government Needs Typewriters

In spite of the many typewriters sold to the Government in answer to the appeal of the War Production Board last summer, the shortage of machines for Government use has become more acute than ever.

Army, Navy, and key war agencies need 600,000 standard typewriters built since January 1, 1935. These must be obtained from the 2,400,000 machines now in use in the offices of business firms and manufacturing plants.

The Treasury Department has designated various dealers as official purchase depots. These dealers have signs in their windows, and will pay you a trade-in allowance based on those of

February 1, 1941, which is higher than the current one.

The National Office Management Association has made forty-two concrete suggestions for getting along with fewer typewriters. Write to the Office of War Information for the bulletin covering these suggestions.

Bronze Powder Needed

The Copper Branch of the War Production Board has released the information that the Government is trying to locate a million pounds of pale gold, or rich pale gold bronze powder, which is needed in the manufacture of "drift" signals in aeroplanes.

The available supply of this powder has been exhausted, and it is now necessary either to requisition the powder from existing inventories, or to manufacture more powder.

Use of other bronze powder has not been determined, and you will receive a questionnaire in the near future which will give the Government accurate information on existing stocks of all types of powder.

The above information is from a bulletin issued by the United Typothetae of America. If you know of any printers who have quantities of pale gold or rich pale gold powders on hand, notify the Washington office of the U.T.A., who will see that these stocks are reported to the proper agencies, so that they can contribute directly to the war effort.

Reports on Forms A and B

Even though they have received written requests to submit financial reports to the O.P.A. on Forms A and B, certain printers and publishers will be relieved, after appropriate review of their cases, from filing these reports.

This announcement by O.P.A. does not affect the responsibility of any printer or publisher to file a report on O.P.A. Form 325.1, showing March, 1942, rates, discounts, and pricing methods.

Only those printers and publishers whose operations are covered by Price Regulation No. 225 are expected to submit the quarterly and annual reports on Forms A and B. Requests for this financial information went to the entire list, because it was impossible to determine in advance which printers and publishers are engaged in operations not under price control.

If you have been requested to file these reports, and your annual sales of

products and services controlled by the price ceiling amount to \$75,000 or more, or your sales of products and services under price control make up 20 per cent or more of your total sales, you must submit the reports.

Before any company asked to file the reports concludes that it need not do so, it should take the matter up with the Financial Reporting Branch of the O.P.A. in Washington. In this way, their status can be determined, and, if exempt, their names can be removed from the O.P.A. list.

W.P.B. Allows More Zinc

By means of Amendment No. 1 to General Conservation Order M-99, the War Production Board has raised the amount of zinc which may be used for plates by newspapers and photo-engravers to 75 per cent of the amount (by weight) used for the same purpose in the corresponding months of 1941.

The order limited this level of use to February 15, 1943, after which the level is set at 50 per cent of the weight used during the 1941 base period. This three-months' period of "grace" was given to allow makers of zinc plates more time to adjust their usage downwards.

W.P.B. Studies Plastic Plates

Under an order now receiving preliminary study by the War Production Board, use of a new plastic and paper lithograph plate would become almost mandatory as a substitute for metal in small-size offset plates.

Use of these plates could accomplish a saving of about 1,500 tons of scarce zinc annually, it was estimated by an official of the Board.

Such an order would not be practical for some time, because of limited present production of the plastic involved, and because one of the ingredients, vinyl alcohol, is essential in more direct war uses, including synthetic rubber.

The plates are now in use experimentally by several Government agencies.

Saving Stitching Wire

From all over the country, bindery men are reporting the increasing criticalness of wire for stitching.

The Binders Group of the New York Employing Printers Association recently submitted several suggestions to the War Production Board for saving this wire. These suggestions were approved by E. W. Palmer, deputy director of the Printing Branch.

Here they are: 1. No book, regardless of size, to have more than two wire stitches. 2. Saddle-wire booklets having thirty-six or less pages, trim size 9 by 12 inches or smaller, to have one wire stitch. 3. Saddle-wire booklets of sixty-eight pages or less, trim size 7½ by 10½ inches or smaller, to have one wire stitch. 4. All side-wire glued cover books, size 9 by 12 inches or smaller, regardless of number of pages, to have one stitch.

If this plan were to be adopted by every printer in the nation, the available supply of stitching wire would last about twice as long.

Ceiling Governs Contract Sales

Sales of book and printing papers made under contract are subject to the General Maximum Price Regulation the same as all other types of sales.

This interpretation, issued by O.P.A. officials in response to inquiries from paper manufacturers, emphasized that sales under all kinds of contracts are covered by the regulation, including those providing for interim price adjustments even though the contracts are written on an annual basis.

Cost-plus or index-priced contracts, under which prices are adjusted periodically to reflect fluctuations in over all or stipulated costs, are included in the scope of the regulation, which establishes ceilings at the levels of prices last March.

Discontinue End Use Symbols

As a further step in eliminating all procedures not justified by final results, the War Production Board on November 5 announced that it had revoked Priorities Regulation No. 10, which set up the Allocation Classification System.

From now on you may discontinue the use of letters and numbers on your purchase orders except when ordering copper or steel. To avoid delays in delivery, all persons ordering copper and copper-base alloy products from mills and foundries are warned that they must provide as much end-use information as possible, in order that the suppliers may include it in their application for W.P.B. authority to fill orders in a particular category.

Reminder on Obsolete Plates

Printers should be reminded this month that, in spite of the fact that all obsolete plates in their plants were disposed of before October 1, they must continue to observe the rules set down in Regulation M-99.

Each calendar quarter, a review of the plates on file in your shop must be made, and plates having become obsolete during the past three months must be disposed of.

If, on January 1, 1943, you have any obsolete plates on hand, you are prohibited from buying new metal.

W.L.B. Order Exempts Small Plants

In an order issued on October 9, the War Labor Board exempted from the wage stabilization orders all persons working in establishments employing not more than eight individuals.

Principally affected by this exemption are such small retail and service establishments as barber shops, grocery stores, filling stations, and drug stores.

Joins Advertising Staff

Miss Dorothy Miller has been appointed assistant advertising manager of the American Writing Paper Corporation, whose general offices are at Holyoke, Massachusetts, to succeed Fred T. Yates who recently joined the United States Army. For several years she was in charge of advertising at Collins Manufacturing Company.

Answers to It's a Quiz

Here are the answers to the quiz on page 76. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

I—1—c; the **doctor blade** scrapes away surplus ink from the etched copper cylinder, in gravure processes. 2—e; **gravures** are used to cut into the chalk in the process of chalk engraving. 3—d; a **dandy roll** impresses wet paper pulp to form watermarks in paper manufacture. 4—a; the **densitometer** is an instrument for measuring and comparing the density of photographic images in color correcting in photoengraving. 5—f; **gudgeons** are metal wheels used on platen presses in press-rooms. 6—b; a **knee** is the movable part on a composing stick.

II—1—b; **lamb's wool** is used to remove surplus powder in bronzing. 2—d; **black lead** is used in electrotyping to make wax molds conductors of electricity. 3—a; **cold enamel** is used as a topping powder in the making of zinc etchings in photoengraving establishments. 4—f; **sticky back** is used to fasten rubber plates on bases for printing. 5—e; **carbon black** is used as a pigment in inkmaking. 6—c; **rubber blankets** receive the ink from the metal lithographic plates and transfer the impression to the paper stock.

III—1—d; **Copycutting** is done in newspaper composing rooms to break the copy into short takes. 2—a; **dot etching** is chemically reducing the sizes of halftone dots in lithography. 3—e; **forwarding** includes bindery processes after sheets are fastened. 4—b; **rolling of matrices** is done in stereotyping plants. 5—f; **building** is the adding of wax to molds in electrotypes foundries. 6—c; the **stripper** reverses film, replaces on glass, and opaques, in photoengraving.

IV—1—d; **serigraph** is a new term for printing through silk. 2—b; **Diamond** is an old name for 4½-point type. 3—f; **Ben day** is a shading process used in photoengraving. 4—c; **Intaprint** is a gravure process not using carbon tissue. 5—a; used lithographic plates are **grained** (roughened for reuse.) 6—e; **lead molds** are used in electrotyping to take impressions from type.

Returns from Australia

Benjamin N. Fryer, who sixteen years ago founded the Sydney Club of Printing House Craftsmen in Australia, was given a farewell party by the club September 25. Since then Mr. Fryer has returned to the United States, having had an uneventful voyage across the Pacific as a passenger on a Swedish freighter.

In letters to the editor of *THE INLAND PRINTER*, Mr. Fryer mentioned that the printing business in Australia "is settled

guage is printed in Australia. Mr. Fryer said that while he was there he marked up a guide book for use of the Americans, but the Australians "spelled American Center with the 're' so it did not even have the name of the place right."

Commenting further on the subject, Fryer said: "English idiom bothers the American boys most. As pure English idiom is not easily got by the average Australian reader it is even harder for them. I think it would be an improve-

Printed License Plates

How necessity, "the mother of invention," developed sales running into thousands of dollars is illustrated by the experiences of two lithographic concerns in Chicago, each operating independently of the other.

The necessity was publicized last spring when the W.P.B. indicated that no priorities would be allowed for the use of steel in producing license plates for automobiles. Most of the men in the graphic arts read the item or heard about it without having their imaginations stirred to do something about the situation. However, the managements of two concerns got busy, each in its own way, and developed salable ideas.

The Meyercord Company, a pioneer producer of lithographed decalcomanias, developed a plan to utilize windshield stickers to serve as official receipts to be issued by a state Government.

These receipts authorize the continued use of the 1942 metal license plates during the year 1943. The plan calls for a space on each "decal" sticker-receipt in which can be written the license number indicated on the metal plate. Thus metal is conserved, and visible evidence of the payment of the license fee by the motorist is shown.

The plan clicked with nine states and Hawaii, with the result that orders were entered for the manufacture and delivery of the license stickers. The nine states in addition to Hawaii which have thus increased the volume of the business of the Meyercord Company are Alabama, Arizona, Iowa, Idaho, Maine, North Dakota, New Mexico, Utah, and Wisconsin.

The state of Illinois worked out another idea which called for the substitution of some durable material for its license plates instead of the unobtainable steel. A plan was worked out by the American Decalcomania Company.

In consequence of the success of presenting a workable plan, this organization received an order for 4,000,000 printed license plates which must withstand the heat of summer and the sub-zero weather of winter besides the drenching rains and the falling snows for a year or more.

Printing of the plates is being done by the silk-screen process, the numerals being printed in cream color on a green background. The material of which the plates are made is a combination of laminated paper and plastic which is said to have a tensile strength of two tons, will withstand a freezing temperature of 40 degrees below zero, and, according to a reported weatherometer test, will wear for eighteen months under outdoor conditions.

To provide protection against counterfeiting of plates, the printer has arranged to affix decalcomania reproductions of the signature of a state official and also that of the official seal of the State of Illinois. The whole printed and lithographed surface of the plate is to be treated to a protective enameling process.

And that is the story of how two printers obtained new orders.

FRED A. POOLE, CHICAGO PRINTER, IS DEAD

Fred A. Poole, president of the Production Instrument Company, and vice-president of Poole Brothers, died on November 5, 1942. His passing takes from the world a great personality—one universally beloved by all those who knew him.

Mr. Poole was not only the possessor of unusual inventive talent and initiative, but was also a builder of men. In both the companies in whose development and progress he played such important roles, his innate modesty and studied self-effacement kept his own personality well in the background. Yet his contributions to industry and the development of his associates merit lasting recognition.

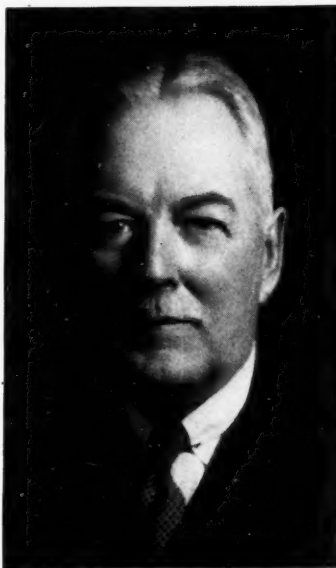
Fred A. Poole was born in Chicago, August 11, 1877. He was educated in the Chicago Manual Training School and the Massachusetts Institute of Technology. He then engaged in the printing business and devoted most of his time and thought to plant operation and production.

He later became interested in the Production Instrument Company where, up to the time of his illness, he had developed many outstanding counting machines worthy of the name "instruments."

He was never content with products that were "good enough"—his constant effort was toward perfection. His search for better design, better materials, and improved manufacturing processes was tireless.

Time after time new instruments that did a good job, but in which Mr. Poole could detect flaws, were held up. The function of each part was carefully studied by Mr. Poole and redesigned to achieve smooth, effortless operation.

Mr. Poole was equally interested in men and particularly in his asso-



THE LATE FRED A. POOLE

ciates and employees. On numerous occasions he gave assistance to employees to help them through various misfortunes, but always in such a way they were not aware of it.

Many times in the past, while Mr. Poole was still actively associated with the printing firm, the editor of *THE INLAND PRINTER* had occasion to call on him for information on some technical matter concerning the industry. The called-for information was always at his finger tips, and was shared freely for the benefit of the entire industry. Under his direction, the Chicago firm of printers was constantly on the alert for new machinery and methods.

in war ways." Small firms are dropping out of business and some of the larger firms doing war work are handicapped because of the shortage of skilled labor.

He said that the suggestion to train women as machine operators was not taken up seriously by the printers; also that regular operators opposed the plan of "getting more matter into less space by typographical precautions."

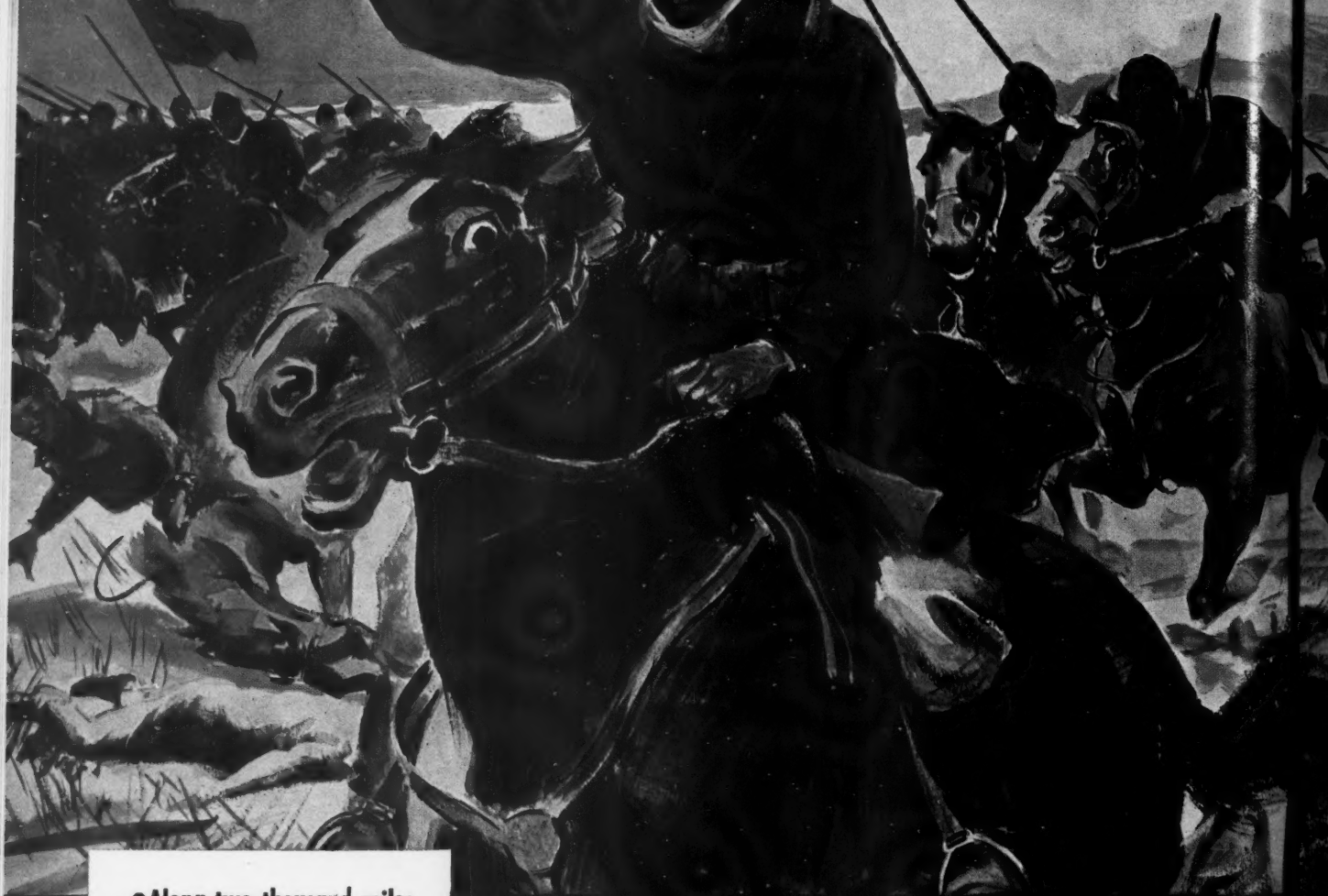
A difficulty encountered by the American soldiers is the way the English lan-

guage is printed in Australia. Mr. Fryer said that while he was there he marked up a guide book for use of the Americans, but the Australians "spelled American Center with the 're' so it did not even have the name of the place right."

Commenting further on the subject, Fryer said: "In more equalized mixings with the sons of Nippon, I think they are finding out they've started something that is not going to finish as they thought."

See page 84 for reviews of interesting new books for printers.

"A MILLION SAVED



● Along two thousand miles of war-torn front, Cossack courage stopped the eastward sweep of mechanized might. To the cavalry of Russia, America raises its hand in salute... and its voice in MIGHTY TRIBUTE!

THIS ADVERTISEMENT OF HOWARD

HOWARD

THE HOWARD PAPER MILLS, URBANA, OHIO • THE AETNA PAPER MILLS, DAYTON, OHIO

HORSEPOWER

THE DAY!



ALLIED PAPER MILLS

THE MAXWELL PAPER MILLS, FRANKLIN, OHIO • DAYTON ENVELOPE CO., DAYTON, OHIO

BOOKS FOR PRINTERS

As a service to our readers, books reviewed here may be ordered direct from our Book Department, a time-saver for thousands of busy printers

THE ART DIRECTORS 21ST ANNUAL contains reproductions of the Art Directors Club Exhibit displayed last spring at the Metropolitan Museum of Art in New York City. Through its annual exhibitions, the club displays the best advertising art of the United States during the current year.

Many of the reproductions are immediately recognized as illustrations which have appeared during the past year in advertisements in national magazines. They represent the best in art and in photographs of the year—both black-and-white, and color. Segregated into three divisions—Advertising Art, Magazine Art, and Advertising Design—each illustration appears in a size which permits the study of its technique and detail. Miniature reproductions on each spread afford the reader an opportunity to view actual use of the illustration.

A four-page article, "An Art Director Looks at Art Directing," precedes the illustrations of the book. Written by Gordon Aymar, it answers such questions as—What are the major functions of the art director? What work precedes the making of a layout? How is the layout put into production after it has been okayed? What about the training of the art director?

The book contains a wealth of ideas for the layout man and the typographer—is a reference list of artists and art directors for the advertising man and buyer of art. Its more than 200 pages of 8- by 11-inch size are substantially bound in a bright red buckram, with title stamped in white. Fine craftsmanship is evident throughout its pages. Published by Watson-Guptill Publications, New York City, and priced at \$6.00. Obtainable through THE INLAND PRINTER.

LITHOGRAPHIC HALFTONE PHOTOGRAPHY, by Adam Henri Reiser, and an anonymous craftsman collaborator, is an extremely practical treatise on the technique of producing negatives for reproduction by the lithographic process.

A number of representative types of photographic copies are selected, and the originals bound into the book. Appearing along with each original is the reproduction of the photograph by lithography. Accompanying these is a complete set of steps for obtaining the correct lithographic reproduction from copies coming under the classification described.

Job sheet instructions for nine separate classifications comprise the bulk of the book's eighty-eight pages, but helpful miscellaneous information is also included, covering such subjects as "The Kodagraph Contact Screen Process," developed by the Eastman Kodak

Research Laboratories; "Processing of Magenta Negatives"; "Procedure for Making Screen Positives for Photo-Lithography," together with chemical formulas necessary. The book is published by Waltwin Publishing Company.

Priced at \$4, "Lithographic Halftone Photography" may be obtained through THE INLAND PRINTER's book department.

JOURNALISM INSTRUCTORS will find "Newspaper Editing, Make-Up and Headlines," by John E. Stempel (McGraw-Hill), a good, thorough-going text book, and copyreaders will find it a handy reference for everyday problems.

Especially helpful to students and professional workers alike will be the book's chapters on language and its uses, the art of condensation of copy, and the use of "good taste" in the handling of news. Another chapter which also may be singled out for commendation is the one regarding the copyreader and the law.

Mr. Stempel has gone further than most authors of copy editing text books in discussion of "the ethics of the headline." He reprints many examples of headlines which, whether intentionally or unintentionally, distort the true emphasis of the articles to which they refer.

Students will be shown that coloring of news through headlines is a serious weakness of modern newspapers. He disdains return to the old label headings, however, as an admission of defeat, and urges his readers to make their heads "inviting, accurate, and adequate."

Mr. Stempel's book is a revision of an earlier editing text book, "Newspaper Make-Up and Headlines," by Norman J. Radder, which was widely used in schools of journalism throughout the 1920's. Mr. Stempel has followed the general plan of the earlier text, but has completely modernized and enlarged upon it. The revision, like its predecessor, undoubtedly will find a good reception in journalism classrooms. Price is \$3.00, ordered from THE INLAND PRINTER book department.

WEBSTER'S DICTIONARY OF SYNONYMS is a new work that should be welcomed by all students of words. Compiled on a new plan, it is a book in which words of like meaning are not only grouped together but are distinguished from each other by careful discriminations and illustrations of use. The use of each word discriminated is clarified by examples taken from well known classics as well as from first-class contemporary writers and periodical literature, every discrimination being based on actual recorded use. In addition to synonyms, the work contains antonyms and lists of analogous and contrasted words, all

being thoroughly cross-referenced. The vocabulary includes many of the newer words that have come into the English language in recent times, and it incorporates the recent modifications of meaning and current usage of older words.

The purpose of the book is to provide consultants with the means of making clear comparisons between words of a common denotation and to enable them to distinguish the differences in implications, connotations, and applications among such words, so that they may choose for their purpose the precisely suitable word.

An interesting feature is the introductory matter which consists of a "Survey of the History of English Synonymy."

Published by G. & C. Merriam Company, Springfield, Massachusetts, the scheduled publication date being August 20; bound in dark-brown buckram; price \$4.00 with thumb index, \$3.50 without thumb index. May be ordered through THE INLAND PRINTER.

"THE ORGANIZATION AND TRAINING OF INDUSTRIAL FIRE BRIGADES" is the title of a paper-bound book of 120 pages published partly as a public service by S. C. Toof & Company, printers at 195 Madison Avenue, Memphis, Tennessee.

The text was written by Captain John C. Klinck, a member of the Memphis Fire Department, and is profusely illustrated for the guidance of persons and firms interested in organizing private fire brigades from among their own employees.

While a price of \$1.00 has been placed upon single copies, a quantity discount is provided for firms desiring to use it as a text book for training fire brigades.

TO ONE WHO MET the silk-screen process years ago, and knew it as rather an inferior method, "Silk Screen Color Printing," by Harry Sternberg, comes as somewhat of a revelation.

This book tells of the recent advances in the silk-screen process—advances which have brought it from the saw-tooth-edged stenciling of ten years ago to a medium where register can be controlled as closely as in any other method of printing.

The book is divided into five sections—A Discussion of the Fundamentals of the Process, Making the Printing Frame, Making a Print, Care and Use of the Equipment, and Other Silk Screen Processes. There is also a list of materials necessary for silk-screen.

While the approach of the book is from the viewpoint of the artist, the treatment is so thorough and detailed that even those with little artistic training should be able to turn out a creditable job after a short practice period.

Examples of silk-screen, done in several colors, are included. The reader is taken step by step through the operations necessary to produce a thirteen-color print.

The price of "Silk Screen Color Printing" is \$2.50. Obtainable through THE INLAND PRINTER book department.

WAR BOND PAYROLL SAVINGS ROLL OF HONOR

Companies With One Hundred or More Employees Whose Workers Are Saving at Least 10 Percent of the Gross Payroll in War Savings Bonds Through the Payroll Savings Plan

The eyes of all America are upon the United States Treasury Roll of Honor appearing in the "Payroll Savings News." For copy write War Savings Staff, Treasury Department, Washington, D. C.

NEW 10% WAR BOND DRIVES SWELL TREASURY HONOR ROLL

HOW TO "TOP THAT 10% BY NEW YEAR'S"

Out of the 13 labor-management conferences sponsored by the National Committee for Payroll Savings and conducted by the Treasury Department throughout the Nation has come this formula for reaching the 10% of gross payroll War Bond objective:

1. **Decide to get 10%.**
It has been the Treasury experience wherever management and labor have gotten together and decided the job could be done, the job was done.
2. **Get a committee of labor and management to work out details for solicitation.**
 - a. They, in turn, will appoint captain-leaders or chairmen who will be responsible for actual solicitation of no more than 10 workers.
 - b. A card should be prepared for each and every worker with his name on it.
 - c. An estimate should be made of the possible amount each worker can set aside so that an "over-all" of 10% is achieved. Some may not be able to set aside 10%, others can save more.
3. **Set aside a date to start the drive.**
4. **There should be little or no time between the announcement of the drive and the drive itself.**
The drive should last not over 1 week.
5. The opening of the drive may be through a talk, a rally, or just a plain announcement in each department.
6. Schedule competition between departments; show progress charts daily.
7. Set as a goal the Treasury flag with a "T."

AS of today, more than 20,000 firms of all sizes have reached the "Honor Roll" goal of at least 10% of the gross payroll in War Bonds. This is a glorious testimony to the voluntary American way of facing emergencies.

But there is still more to be done. By January 1st, 1943, the Treasury hopes to raise participation from the present total of around 20,000,000 employees investing an average of 8% of earnings to over 30,000,000 investing an average of at least 10% of earnings in War Bonds.

You are urged to set your own sights accordingly and to do all in your power to start the new year on the Roll of Honor, to give War Bonds for bonuses, and to purchase up to the limit, both personally and as a company, of Series F and G Bonds. (Remember that the new limitation of purchases of F and G Bonds in any one calendar year has been increased from \$50,000 to \$100,000.)

TIME IS SHORT. Our country is counting on you to—

"TOP THAT 10% BY NEW YEAR'S"



Save with War Savings Bonds

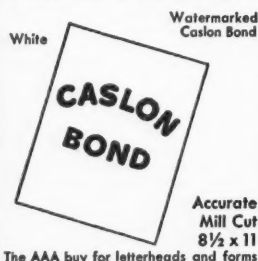
This space is a Contribution to America's All-Out War Effort by THE INLAND PRINTER

This is the Answer

The Munising Pak ★ a sturdy one-piece container
★ space for your label which is there at re-order time ★ It saves time
★ eliminates waste...
Convenient ★ Compact ★ Clean ★ easy-to-open
★ and easy-to-close
Your customers will like it

The Munising Paper Co.
135 S. La Salle St., Chicago

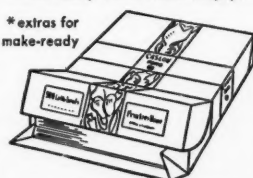
THIS IS THE Sheet



White Watermarked Caslon Bond
Accurate Mill Cut 8 1/2 x 11
The AAA buy for letterheads and forms

THIS IS THE Box

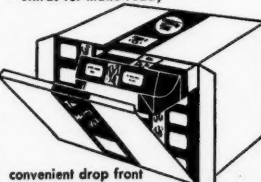
Contains 500 plus sheets... fits the desk drawer and stockroom shelves... has utility value when empty...



* extras for make-ready
Reversible label (inslot) carries your name

THIS IS THE Pak

Contains 10 boxes, a total of 5000 plus sheets. The Pak makes a dust-proof delivery or storage unit...
* extras for make-ready



convenient drop front

Buy as a UNIT ★ Sell as a UNIT ★ Caslon Bond PACKAGED Printing

COMPARE the Printability of These Fully-Coated Papers

**Trufect
Kimfect
Multifect**

Levelcoat Papers*

provide all the beauty of costly printing papers at surprisingly low prices. Write for samples.

KIMBERLY-CLARK CORPORATION
Est. 1872 Neenah, Wisconsin
*Trade-Mark

Here Is a Mine of New Display Ideas

Send for your copy of "New Wings to Words." It gives you the necessary information by which you can alter the appearance of your original copy—be it art or type proofs—about 436,000 times. Note the condensing we have given Commercial Script in the company signature and the handling of Brush script in the head of this ad.

"New Wings to Words" ushers in a completely new art now available to alert advertising men.

"New Wings to Words" is a sixteen page 8 1/2 x 11" bundle of dynamite in the hands of open minded advertising men and art directors. Some use it to make a standard type face create a startling different-appearing headline. Some use it to make a signature fit into a space of different proportions. Artists can make their art work—frequently—go three times further with its use. Any font of type can be condensed or expanded and then reduced in size or enlarged.

"New Wings to Words" has established a style trend in typography that is being used by advertising men and their artists in eighteen states. Send for your copy on your letterhead. Your only obligation is to give it a ten minute reading at your leisure. Mark att. of F. H. Bartz.

Harry Baird Corporation
TYPOGRAPHERS

18 EAST KINZIE STREET • WHITEHALL 4347 • CHICAGO



Buy War Bonds for Victory

Merry Christmas

and a **PROSPEROUS NEW YEAR**

AMERICAN ROLLER CO.

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225 N. New Jersey St. Indianapolis, Ind.
1531 N. Branch St. St. Louis, Mo.

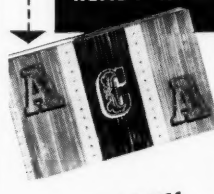
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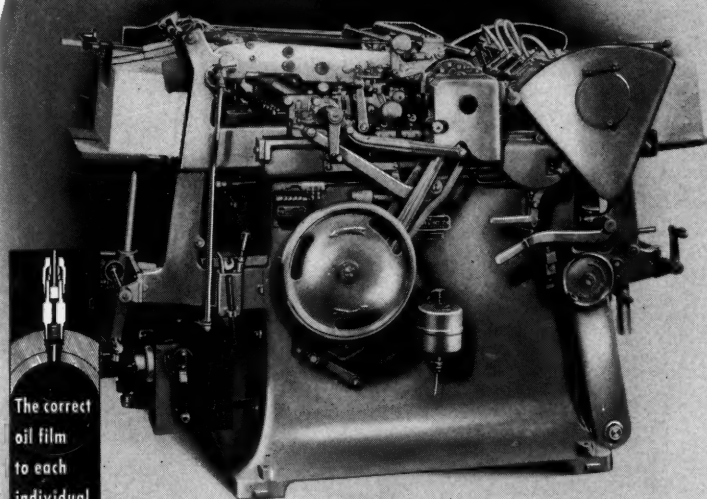
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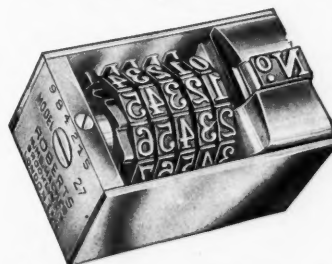
H. B.

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Extra Benefits: 1. Roman or Gothic style figures. 2. Forward or Backward action. 3. Additional Quantity Discounts. 4. Trade-in allowances.

Roberts Numbering Machine Co.
694-710 Jamaica Ave., Brooklyn, New York

News of Books for Printers

• These authors "share knowledge" so you also may be superior as an executive, craftsman, or student

LAYOUT and TYPOGRAPHY

(Continued from page 14, November issue)

How to Make Type Readable...\$2.50

By D. G. Paterson and M. A. Tinker. Results of testing 12,000 students over 12-year period to find standards for all factors of type selection and arrangement on printed page.

Layouts & Letterheads...\$5.00

By Carlyle, Oring, and Richland. Original layouts of advertisements and letterheads to use "as is" or combine and adapt. 10 by 8; 152 pages.

Lettering, By Wm. Longyear...\$2.50

Making Type Work (Sherbow)...\$1.75

New Typog'y & Modern Layouts...\$6.00

101 Roughs (Revised, Expanded)...\$3.00

By Don May. A ready reference handbook of ad layouts based upon 31 definite layout patterns, accompanied by harmonious type combinations and rules for layout.

Script Letter, The...\$3.50

By Tommy Thompson. The fashionable lettering, this shows its practical application in commercial design, advertising, packaging, et cetera.

Technique of Advertising Layout...\$7.50

By Frank H. Young. Basic principles are demonstrated by 140 layouts, complete ads, and color pages by renowned layout experts. Lettering, design and typography, for newspapers, direct mail. 10 by 13; 200 pages.

Type Specimens for Layout, Printing and Lettering, By Wm. Longyear...\$2.50

Nearly 400 alphabets for letterers, layout men.

Typologia: Studies in Design and Platemaking, By Frederic W. Goudy...\$3.00

America's great type designer describes designing a type and details of making, from the designer's mental attitude to the printed impression. Each step is graphically illustrated.

Using Type Correctly (Volk)...\$1.50

You Can Design...\$3.75

LINOTYPE OPERATION

Care of Linotype and Intertype...\$2.50

Correct Keyboard Fingering...\$0.60

By John S. Thompson. Revised edition. System of fingering linotype keyboard for speed in operating; diagrams and practice lists. A pamphlet.

History of Composing Machines...\$3.00

By John S. Thompson. A rare item—a few copies left; binding is broken, inside perfect.

Linotype & Intertype Speed Book...\$1.00

By H. J. Pickert. A direct method of learning fingering of linotype, intertype, and linograph keyboard by touch system. 3 1/2 by 5; 9 lessons.

THE INLAND PRINTER, CHICAGO, ILL.

☐ Send me your complete new book list now ready.

☐ Enclose is \$..... to pay for books specified: (I understand you pay postage inside U.S.)

1.

2.

3.

Send to:

Address:

City:

State:; (Employer:

.....; Position:).

Linotype Keyboard Operation...\$2.75

Manual by Mergenthaler Linotype Co. of methods of study and procedures for setting various kinds of composition on linotype. 180 pages.

Linotype Machine Principles...\$3.50

Official manual, by Mergenthaler Linotype Co. Essential facts on basic mechanisms, parts, and functions. The cause, effect, and remedy of certain troubles are given so with proper maintenance these will never happen. 487 pages.

Linotype Mechanism (Means)...\$3.00

Mechanism of the Linotype...\$2.50

By John S. Thompson. (Twelfth edition.) Complete instructions on care and operation of linotype, for novices or experienced operators, with 170 illustrations of parts and latest models. Revised and amplified by E. M. Keating, instructor in Mergenthaler Linotype School, Chicago. Explains functions, adjustments, replacement of parts, and things to remember. 4 1/2 by 6 1/2; 230 pages.

New System: Lino. Operating Handbook

By Ben N. Fryer, formerly an operator and instructor. What learners and teachers want in a practical course on fast touch-system fingering, operating; care of machine, mechanical details; hints on modern composition, shop practice; keyboard diagram. 4 1/4 by 7; 180 pages; slipcase. \$2.00.

Practical Touch System for Linotype Keyboard, By E. B. Harding...\$2.25

(Adaptable also for Intertypes and Linographs.) Teaches correct methods by elementary, progressive exercises for self instruction of beginners. Copy and styles for practice work to increase speed and accuracy. Outlines routine care of machine.

OFFSET and LITHOGRAPHY

Basic Text for Apprentices in Lithography—Single-Color Offset Press...\$6

Lithographers' Manual, The...\$5.00

By Walter E. Soderstrom. A manual of methods, materials, equipment used. Illustrated; 336 pp.

Lithographic Halftone Photography...\$4

By Adam Henri Reiser. Manual of procedure from copyboard to camera and through darkroom, with inserts of glossy prints and litho. reproductions of nine originals, plus 88 pages. Illustrated.

Metal Plate Lithography (Seward)...\$2.00

Obviously Offset, By A. E. Hurst...\$2.00

Photography and Platemaking for Photo-Lithography, By I. H. Sayre...\$5.00

A text book authorities endorse. Step-by-step procedure, copy to finished albumen or deep-etched plate. Chemistry, formulas for wet, dry plate negatives. Technique of filtering, making halftones, drop-outs, color, layout, imposition.

Photolithography and Offset Printing, By Mertie and Keusch...\$6.00

Photo-Offset Lithography...\$3.50

By Donald Nicholson. For the apprentice and student. Covers preparation of copy, camera work, layout, platemaking, and presswork. Easily understood. Includes all necessary technical material. Fills a need in lithography field.

Poster Progress (Mercer & Grant)...\$4.50

Practical Photo-Lithography...\$4.00

PAPER

Dictionary of Paper, The...\$5.00

From Paper Mill to Pressroom...\$2.00

Introducing Paper...\$1.50

THE INLAND PRINTER Book Dept., 309 W. JACKSON BLVD., CHICAGO, ILL.

Paper: Its History, Sources, and Manufacture, By Harry A. Maddox...\$1.25

Papermaking in the Classroom...\$1.35

Paper Testing & Chemistry for Printers, By Gordon A. Jahans, B.A....\$4.50

Printing Papers (Wheelwright)...\$2.50

PHOTOENGRAVING and Photography

Art & Technique of Photo-Engraving...\$1

By Julien Soubiran. Tells how to order.

Copying Technique...\$1.50

By F. R. Fraprie and R. H. Morris. Basic principles, newest methods, all kinds of copying.

Halftone Processes...\$1.50

By A. J. Lockrey. A complete elementary treatise in practical photoengraving, lithography, silk-screen, and other halftone processes.

History of Photography (Stenger)...\$2.00

Photo-Engraving in Black & Color...\$2.00

By Stephen H. Horgan. Revised edition, enlarged to include 3-color work. Standard text book.

Photoengraving in Relief...\$4.00

Science and Technique of Advertising Photography, By W. Nurnberg...\$3.50

Principles of aesthetics, photo-psychology, and sales-appeal. How to get utmost story value from prints.

PRESSWORK

Elementary Platen Presswork...\$1.50

By R. W. Polk. Instructions for mechanism and operation of platen press. For the student.

Handbook for Pressmen, The...\$3.00

By Fred W. Hoch. Shows how to perform every kind of press makeready and running requirement. 26 illustrations, 24 charts, 1,085 indexed cross references; 6 by 9 1/4 inches; 236 pages.

Practical Hints on Presswork...\$2.00

By Eugene St. John. Shows pressmen how to overcome many daily problems. Treats mechanical problems; makeready; inks; halftone and process work, copy; form and stock; composition; rollers; detergents, et cetera. 4 1/4 by 7; 201 pages. Reduced from \$3.00.

Practice of Presswork...\$4.00

By Craig R. Spicher. How-to-do-it instructions on mechanism, settings, makeready, all kinds of printing—on platen, vertical, and flat-bed cylinder presses; inks; paper; rollers; composition; photoengraving, et cetera. Widely used by foremen, pressmen, teachers, students. 5 1/2 by 8; 360 pages.

Pressman's Pocket Manual...\$1.50

(Revised.) By J. N. Harrison, for 23 years teacher of printing and presswork. Operation of platen and cylinder presses; many tricks of the trade; facts on imposition, inks, paper stocks, numbering machines, makeready; organization aids for printing teachers; trade terms. 200 pages.

Pressroom Problems and Answers...\$3.00

By Fred W. Hoch. Answers to 334 everyday problems. A reference book for teachers, students, production managers, superintendents, and proprietors. 637 cross references. 6 by 9 1/2; 272 pages.

Tips on Presswork (Revised)...\$1.50

By Guy C. Cooper. Practical helps on daily problems, inks, rollers, makeready, on cylinder and platen presses. 3 1/2 by 5 1/2 inches; 111 pages.

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CLASSIFIED BUYERS' GUIDE

Consult This Index First for Advertisers in This Issue—Check the Want Ads in These Pages

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RATES FOR CLASSIFIED ADVERTISEMENTS

- **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classifications, only 65 cents a line—minimum, \$1.95. (Replies to keyed ads forwarded daily when received—no extra charge.) Terms: Cash with order.
- **By the Year:** the rate is still lower, and you automatically get **THE INLAND PRINTER** monthly (regularly \$4 by subscription): First three lines, \$22.50 a year when paid in advance; each additional line, \$6.00 a year. No display or cuts.

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose check with order.

Display:	1 tl.	3 tl.	6 tl.	12 tl.
1/2 inch....	\$ 9.00	\$ 8.25	\$ 7.50	\$ 6.75
1 inch....	15.00	13.50	12.00	11.00
2 inches..	27.00	25.00	23.00	21.00

Closing Date: 26th of preceding month.

BRONZING MACHINES

MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

CALENDARS AND CALENDAR PADS

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

Largest assortment of Pads. Best selling line of Art Blotters. Write for catalog in which you are interested. Orders filled immediately.

JOSEPH HOOVER & SONS CO.
MARKET AND 49TH STS. PHILADELPHIA, PA.

- **Closing Out Over Two Million** Calendars and Sheet Pictures at exceptionally low prices. Write or wire Pioneer Calendar Specialty Company, 166 E. Jefferson, Detroit, Michigan.

CALENDAR PADS

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

COMMENCEMENT INVITATIONS

COMMENCEMENT INVITATIONS and engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

CHASES: STEEL

ELECTRIC WELDED SILVERBRIGHT

STEEL CHASES

with oversize inside measure for press capacity

STYLES AND SIZES ON REQUEST

SANDBLOM STEEL CHASE CO.

429 S. Clinton St. Chicago, Ill.

EMBOSSING BOARD

- **Stewart's Embossing Board**—Easy to use—hardens like iron; 5 1/2 by 9 1/2 inches. Send \$1.25 for 12, postpaid, to THE INLAND PRINTER Book Dept., 309 W. Jackson Blvd., Chicago, Ill.

FOR SALE

- **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

- **Inland Printers**—36 bound vols. Oct. 1895-Sept. 1913; loose copies, Oct. 1918-Dec. 1927. Make offer—all or any part. Address Box D575, Inland Printer.

- **50" Seybold Automatic Clamp Cutter**, thoroughly rebuilt and fully guaranteed. Address Box D572, Inland Printer.

- **Ludlow-gas Pot, 17 fonts Mats** and cabinet 9 sticks. Write Cecil Grimshaw, Zihlman Way, Cumberland, Md.

FOR SALE

- **New 1942 Catalogue Free**—Type, Machinery, and Supplies. Missouri-Central Type Foundry, Wichita, Kansas.

HELP WANTED

- **Ruling Machine Operator** for Hickok Automatic and hand machine. Doing a varied line of high grade commercial ruling. Must have ability to teach apprentices, and produce, under good working conditions in first-class medium sized plant in South. Give complete past employment record with application. Address Box D 571, The Inland Printer.

- **Printing Pressman**—Draft exempt. Capable on Miehle Verticals or small Chandler & Price cylinder presses. High grade color work on coated paper. Ideal working conditions, forty-hour, five-day week. Give full details in first letter. Location 45 miles of Cleveland, Ohio. Address Box D 576, The Inland Printer.

- **Hand Composer:** Experienced on College Annuals, color layout and first-class commercial work. Good working conditions in first-class, medium sized plant in South. Must be efficient and sober. Give complete past employment record with application, also wages expected. Box D 570, Inland Printer.

- **Combination Monotype Operator** to operate keyboard and casters in medium size plant. Open shop. State age, experience, etc. Journal Printing Company, Kirksville, Missouri.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use COLLINS

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO. 226 Columbia Ave. Philadelphia, Pa.

MEGILL'S Spring Tongue GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Grip-per Fingers, etc. The original—and the best. Circular on request. Sold by dealers.

THE EDWARD L. MEGILL COMPANY
763 Atlantic Avenue
Brooklyn, New York

The Pioneer in 1870

MEGILL'S Original Steel GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a doz. for either size.

MOTORS & CONTROL EQUIPMENT
CLINE ELECTRIC MFG. CO., Cline-
Westinghouse Motor and control
equipment for printing machinery. 211
West Wacker Dr., Chicago, Ill.

OFFSET PRINTING FOR THE TRADE

Trying To Run Your Plant Short-Handed?

Let Our Shop Handle The Over-Flow
We offer the complete facilities of a modern photo-offset plant (from art department to bindery) able to produce any piece from a black and white circular to a four-color process billboard—from a letterhead to a 1,000 page catalog. Planograph-Offset will give you the profit without the worry... 15 to 50% can be added to our quoted price without being out of line on your estimate. We furnish a flat scale from which to quote on ordinary combination form planograph runs; we make special quotations on more complicated jobs according to specifications. We handle complete from art work, typesetting, etc., to bindery—or camera, plate, and presswork only—shipping flat to your plant for finishing.
We Protect Your Accounts—Every printer on our books will testify to the fair treatment we extend them.

FOR PRICE LIST WRITE:

GREENLEE CO.
TELEPHONE ARMITAGE 1870
1609 N. Wolcott, Chicago

PHOTOENGRAVERS' MACHINERY & SUPPL.
THE DOUTHITT CORPORATION, 650
W. Baltimore Ave., Detroit, Mich.
Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PRICING GUIDE

PRINTING PRICE GUIDE—simplified, fast and accurate. Not intended to take the place of Franklin or Printed Products but will price, Quick, 90% of jobs for average, medium, large or small printer. Leased for \$7.50 per year. Order one on ten-day approval or money back. Lawrence Printing Co., Inc., Greenwood, Miss.

PRESSES: ROTARY PRINTING

DUPLEX PRINTING PRESS CO., rotary and flat-bed web presses; stereo, and mat machinery. Battle Creek, Mich.

PRINTING SCHEDULES

The **FRANKLIN PRINTING CATALOG** can pinch hit for trained help called to the colors. Any alert employee, with the help of the Catalog, can place a profitable selling value on any printing order. Write today for details of trial order plan and learn how you may try out this Service.

PORTE PUBLISHING COMPANY
Salt Lake City, Utah

RAISED PRINTING: COMPOUNDS FOR

Keep 'Em Flying! and Your Customers Buying

**Raised Printing at Its Best!
Hard, Flexible and Permanent!**

Embossograph Compounds will prove a revelation to you. Just Try! You'll Buy! 1/4 lb. sample any one kind, 25c.

Machines \$100 upward.

25 years' experience at your service.

The Embossograph Process Co., Inc.
251 William St. New York, N. Y.

(Continued on page 92)

from dilemma ... to delight
with

PERFECTION

Flat Gummed Paper

Trying to select a gummed paper that possesses all the requirements for printing high grade labels, stickers or seals can be a difficult and puzzling task. Here's a suggestion. Specify Perfection Flat Gummed Paper and thus be sure of a gummed stock that measures up in every way. It gives you:

- Perfect Flatness
- Better Gunning
- Finer Printing Surface
- Better Color

Wide Selection (10 whites, 25 colors)

Ask your paper merchant for free sample book of the Perfection line or write direct to us.



PERFECTION
GUMMED PAPERS

Paper Manufacturers Co.
PHILADELPHIA • P.A.



Practical Hints on PRESSWORK

By E. L. St. John

A new low price—now effective. Solves your press problems. 201 pages.

\$2

The Inland Printer • Chicago



W. C. HAMILTON & SONS
MIQUON, PENNSYLVANIA

Ludlow

composition is
truly profitable
composition.

Ludlow Typograph Co.
2032 Clybourn Avenue • Chicago, Ill.

The

DECEMBER, 1942

Volume 110 • Number 3

Inland

• • The Leading Business
and Technical Journal of
the World in the Printing
and Allied Industries • •

Printer

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Frank Easter, Promotion Manager H. Goodenow, Circulation Manager

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Eastern Advertising: William R. Joyce, 522 Fifth Avenue, New York City
Pacific Coast Representative: Don Harway & Company, 816 West Fifth St., Los Angeles

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PRINTER assumes no responsibility for unsolicited contributions, except to accord them
courteous attention and ordinary care.

Member Associated Business Papers • Member Audit Bureau of Circulations
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CLASSIFIED BUYERS' GUIDE

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RUBBER PLATE MATERIALS & TOOLS

LOOK FOR
THE TI-PI
TRADE
MARK

Ti-Pi

REG. U. S.
PAT. OFF.
314445

RUBBER PRINTING PLATES
AND CUTTING TOOLS

SOLD BY LEADING PRINTERS SUPPLY DEALERS
USED BY LEADING RUBBER ENGRAVERS
TIPI CO. 1000 BROADWAY KANSAS CITY MO

SCHOOL OF ADVERTISING LAYOUT

Study FRANK H. YOUNG'S
ADVERTISING LAYOUT COURSE
At Home

Now is the time to make your spare time pay. In-
crease your earning power. Mr. Young, inter-
national layout authority, offers a complete Home
Study Course to help printers, advertising men,
artists, etc. Learn by mail how to use sound lay-
out principles. Receive Mr. Young's own personal
criticisms. Endorsed by graduates. Easy payments.
Write to Dept. D-1242 for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

SITUATIONS WANTED

Executives and Managers

- **Supt. or Mgr. of First Class Plant**—
now empl'd, worked up from practical
printer, skilled pressman, lino & inter-
type mechanic to plant supt. Taught pt'g
6 yrs.; 5 yrs. exp. newspaper work. Exec.
ability; sales; estimate; automatic pt'g
mch'y. No floater; good health; 45; not
likely to be drafted. Eastern, Midwest
or South preferred. A-1 references. P. O.
Box 181, Bristol, Tennessee.
- **Printing Executive**—married, 2 chil-
dren, age 34, 3A in draft; knows es-
timating, production and design; prac-
tical printer; nine years as estimator
and production man in a department
purchasing more than a million dollars
worth of printing annually. Address
Box D 569, The Inland Printer.
- **Proofreader-Ptr.-Ass't Mgr.**—35 yrs.
best comm'l. and nspr. plants. Was
pub. sch. tchr., bkpr., cost acct., es-
timator, buyer, salesman, bus. mgr.
Steady, no liquor; employed. Wish more
skillful and responsible work where
above average experience is needed.
Wish pers. interv. Address Box D 525.
- **Thoroughly Efficient, Resourceful
Printer**, capable executive full charge
mechanical department medium plant;
family man just over draft. Snell, 100
No. 2nd, De Soto, Missouri.
- **Composing Room Foreman**. Capable.
Fully experienced. Reliable. Draft-
exempt. Box D 573, Inland Printer.

Bindery

- **Bindery Foreman**: 20 yrs. exp.; prac-
tical paper ruler, forwarder and fin-
isher. Also understand folders and
paper stocks. Sober, steady, can produce;
employed and references. Box D 574.

TYPEFOUNDERS

MISSOURI-CENTRAL TYPE FOUN-
DRY, the big type foundry of the
West. Free catalog, Wichita, Kansas.

THE BAUER TYPE FOUNDRY, INC.,
235 East 45th Street, New York, N. Y.
Producers of fine type faces.

WANTED TO BUY—BINDERY EQUIPMENT

- **Folders, Stitching Machines, and
Trimmers**—suitable for magazine
work. Please give full particulars.
Address Box D 511, The Inland Printer.

WIRE

SPECIFY PRENTISS STITCHING WIRE
—Backed by eighty years of wire
drawing experience. Supplied on spools
or in coils. SOLD BY LEADING DEAL-
ERS EVERYWHERE.

Specialists serve best...

for hard-hitting attack...

DIVE BOMBERS

for better presswork...

CROMWELL

SPECIAL PREPARED

TYMPAN

No one can question the ability of our Dive Bombers in smashing enemy ships or troop concentration. Nor can anyone question the ability of Cromwell Special Prepared Tympan to produce better printing at bigger profits. Cromwell Tympan has what it takes to tackle any tough printing assignment—for instance:

HARD AND UNIFORM—Cromwell Tympan has a hard surface ideally suited for use with hard packing. Uniform within .001 inch in thickness, it simplifies makeready, assures sharp, clean impressions.

STRONG—Cromwell Tympan will not give or stretch; remains taut throughout the run; will not tear loose from the clamp and thus damage plates, type or gears.

MOISTURE-PROOF—A secret process makes Cromwell Tympan moisture-proof. Protects packing and overlays from atmospheric changes; saves makeready time.

OIL AND SOLVENT-PROOF—Cromwell Tympan is impervious to oil and ink solvents; can be readily cleaned without danger of cleaning medium penetrating to the overlays.

So, for safety—and for better presswork—specify Cromwell Tympan. Available in rolls or sheets accurately cut to fit any high speed press. Call your local distributor today.

The Cromwell Paper Co.

4801-39 S. WHIPPLE ST.
CHICAGO, ILL.

OFFICIAL U. S. NAVY PHOTO





Star that Leads to All Freedoms

PRINTING was not invented until long after the Star appeared in the East. But since then, the profession of printing and publishing has become the greatest single factor in telling the Story, bringing wisdom to men seeking the better life. ¶ It was such men, earnestly in search of right, who established this nation 166 years ago. They founded it on their belief in the Creator's endowment of each individual with unalienable rights. It was the first nation so conceived and established. In doing so our forbears appealed to the Supreme Judge of the World for the rectitude of their intentions. ¶ In a brief span of years this new kind

of nation has proved the wisdom of rule by the judgment of an entire people. Under the protection of Divine Providence this people has advanced farther along the difficult path to all the freedoms than has any other nation. ¶ Now forces of evil challenge what has been built. ¶ Now more than ever, therefore, must all the people know all the truth at all times. Only then can this peace-accustomed people understand their country's danger—and do all that is needed...in adapting living habits, redirecting their efforts, and putting intensity into production...so that the courage of freemen will have enough weapons, in time, to defeat the enemy.

*This is the sixth of a series of messages on the Freedom of the Press
by INTERTYPE CORPORATION, Brooklyn. Text in Kenntonian*